Old Testament
Song of Solomon

A

POETICAL TRANSLA

OF THE

SONG OF SOLOM

FROM THE ORIGINAL HEBREW

WITH A

PRELIMINARY DISCOU

AND

NOTES

HISTORICAL, CRI

By

PRINTED FOR J. DODSLEY

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POETICAL TRANSLATION

OF THE

SONG OF SOLOMON.

FROM THE ORIGINAL HEBREW;

WITH A PRELIMINARY DISCOURSE,

AND

NOTES,

Historical, Critical, and Explanatory.

BY FRANCIS

TO THE REVEREND AND LEARNED

JOHN PARKHURST, M. A.

OF EPSOM, SURREY,

THE FOLLOWING TRANSLATION
IS MOST RESPECTFULLY
INSCRIBED,

AS A SMALL TESTIMONY TO HIS MERIT,

AND A MONUMENT OF HIS FRIENDSHIP
FOR THE AUTHOR;

WHO, ACTUATED BY THE PRINCIPLES
OF ESTEEM AND GRATITUDE,
TAKES THIS PUBLIC OPPORTUNITY
OF ACKNOWLEDGING
HER GREAT AND REPEATED OBLIGATIONS
TO HIM:
AND WISHES TO PRESENT
THE FOLLOWING SHEETS TO THE PUBLIC
UNDER HIS PATRONAGE.

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A

PRELIMINARY DISCOURSE.

THE following Paraphraſe of the Song of Solomon, which I now offer to the public, may perhaps be thought an *improper* undertaking for a *woman*: The learned may imagine it a ſubject *above* the reach of my *abilities*; while the unlearned may incline to deem it a theme unfit for the exerciſe of a *female* pen.

If the former, after having read and maturely conſidered the performance, ſhould *then* accuſe me of ignorance, or temerity, I hope they will be pleaſed to do me juſtice in *one* particular, at leaſt, by admitting that I have taken *ſome pains* to elucidate my ſubject, and to place in one clear point of view *a poem ancient and intricate*: a poem reliſhed by few, *underſtood* by *very few*; but which, with concern I ſay it, has been *ridiculed by many*. How oft has the cheek of ignorance flushed with

fancied importance, when the *ſacred pages* have met the ill-judging eye? How oft the tongue of *half-bred wit* grown voluble, when the loves of Solomon and his fair Egyptian ſpouſe have occaſionally been the ſubject?

To my leſs learned objectors I ſhall beg leave to ſay, that if they *imagine* they diſcover any thing impure, or indelicate, in the following pages, they muſt *force* on the *divine performance* a meaning foreign from the *ſacred author*'s intention, and diſtant—*very diſtant* from his *tranſlator*'s heart——

Who'd feed no vice, no luſcious tale unfold,
In poliſh'd metre elegantly told;
Who yet eſſays, with daring genius fir'd,
To chant thoſe ſtrains that Judah's God inſpir'd,
To ſing that holy flame, that raptur'd love,
Which mortals *fancy*, but which angels *prove*.
How beams inſtruction from each hallow'd line!
How ſoars the thought from *ſenſual* to *divine!*
Still as we read, the heav'n-taught muſe inſpires,
And all the kindling ſoul with ſacred tranſport fires.

To thoſe who would be eloquent on a ſubject they *little comprehend*, I take leave to addreſs a few lines more; I would, if poſſible, check their *half-formed ſneer*, and ſtop them from *offending*. Let them conſider, that the SONG OF SONGS is no *human* compoſition, but the work of an *inſpired penman*; and that the ſame God who tuned to *melody* the tongue of the Jewiſh bard, would likewiſe charm to *reverence* the Chriſtian reader's heart, would he but yield up that heart to him, attend the ſtrain, and mark the *ſacred* import. Why not attempt

tempt to draw aſide the *myſtic veil*, and in the earthly view the *heavenly* Solomon? Be it likewiſe remembered, "* that this poem celebrates no *looſe amours*, but that *holy wedded love*, which allowably glows in the *chaſteſt* boſoms." Reflect we alſo, that "the whole has a *higher and more noble* application; and that this elegant deſcription of conjugal love, is only a veil to ſhadow that divine and tender regard, which ſubſiſts between the Redeemer and the ſouls of men."

Although, in the following Paraphraſe, I have confined myſelf to the *literal ſenſe* of this ancient Song, "the giving of which, ſays a learned author †, is the *firſt* duty of an expoſitor;" yet am I very far from agreeing with the learned Michaelis (a Profeſſor in his Majeſty's Univerſity of Gottingen) who ſeems to controvert the *received opinion* of this poem's being a *ſacred allegory*, and is inclined to look no farther than the *literal* meaning. No; I would have my readers ſtill keep in mind it's *divine* import: Let them cheriſh the idea, it will enhance their pleaſure, and *inſure* their *profit*.

My preſent purpoſe, however, is to place it's *literal ſenſe* in a clear and perſpicuous point of view; to diſtinguiſh, with all *poſſible* accuracy, the *Dramatis Perſonæ* of this ſacred poem; to make *proper diviſions*; and to tranſfuſe *ſome* of the ſpirit and energy of Oriental poetry into Engliſh metre.

Perhaps it may be ſaid, that after *two* learned and ingenious *men*, namely, the anonymous writer of *The New Tranſ-*

* Introduction to *A New Tranſlation of the Song of Solomon.*

† Author of the New Tranſlation.

lation of the Song of Solomon, and Mr. Harmer, author of the *Outlines of a new Commentary* on this Divine Poem, have undertaken, the one to tranſlate, and the other explain it, it is needleſs for a *woman* to ſtep forth, and expatiate on a ſubject, which has already been ſo *ſatisfactorily* treated by them; ſince no *new* lights can be expected, or hoped for, from the *feeble* efforts of a *female* muſe. To the works of the able writers juſt mentioned, I own myſelf much indebted; from them I have received many ſtriking lights, which have helped to guide me through the intricate labyrinth, enabling me to purſue, methodically, I truſt, the various changes of this ancient Hebrew Song.

The *plan* of my Paraphraſe is chiefly founded on what Mr. Harmer has advanced; his Commentary may be called the *baſis* of it. In ſome *few* points, I take leave to *diſſent* from his opinion; but, when he perceives the motive, and hearkens to the reaſons I produce, if he then incline not to my hypotheſis, he will at leaſt *pardon*, and not accuſe me of ſingularity *for the ſake of being ſingular*.

In regard to the ſpeakers in this Song, the author of the New Tranſlation agrees with Origen, that they are, 1. Solomon; 2. his Spouſe; 3. the Virgins her Companions; and (he thinks) 4. the Friends of the Bridegroom. Mr. Harmer acquieſces in the above, but delivers it as his opinion, that a fifth ſpeaker ſhould be added, namely, the Jewiſh Queen, *a former*, and (before this marriage) the *principal* wife of Solomon. To theſe I have ventured to add, the Virgins of Egypt, and thoſe of Zion, agreeably to a hint thrown out by Mr. Harmer, and in conformity with my own judgement. The Virgins of Zion are mentioned, ch. iii. 11, as diſtinct from thoſe of Jeruſalem,

ruſalem, ch. i. 2, 5. There appear alſo to be *two bands*, or companies, of the *Daughters of Jeruſalem*; for thoſe who go forth, ch. i. *to meet the bride and bridegroom, cannot* be the ſame that appear, ch. ii. as *attendants on the Jewiſh Queen*, and which are to be conſidered as her *maids of honour*.

"*It is ſurprizing*, ſays Mr. Harmer (in a letter to me) *that preceding writers ſhould not have remarked, that the ſacred poem of Solomon introduces* two different ladies, *as the principal perſonages to whom it refers, along with the royal bridegroom. I doubt not* (continues he) *but that you have given this obſervation it's due energy. It is of the greateſt conſequence, if we would give a juſt view of this venerable ſong.*"—Certainly it is. And is it not aſtoniſhing, that a circumſtance *of ſuch conſequence* ſhould have eſcaped all former expoſitors? By this *important* diſcovery (*the honour of which reſts ſolely with* Mr. Harmer) the *literal* ſenſe of the poem becomes clear and ſtriking, is laid open to every eye, and directed to every *unprejudiced* heart. *That* being aſcertained, the *allegorical* ſenſe ſucceeds *of courſe*: Solomon takes a *Gentile* ſpouſe, his former *Jewiſh* wife flies off *in diſpleaſure*: Chriſt calls in the *Gentile* world, the *Jews* in conſequence thereof fly from the Meſſiah, and ſtill remain diſtinct, diſtant, irreconcileable.

After having peruſed with attention Mr. Harmer's *excellent* work, I read, *with the aſſiſtance of a learned friend*, the book of Canticles in the *original* language, deliberately and *critically*; comparing, as I proceeded, Mr. Harmer's commentary with the *Hebrew* text: and by theſe means I was enabled, with tolerable preciſion, to aſcertain who were the *ſpeakers*, and which of the two ladies,

ladies, introduced in the drama, was the ſpeaker at ſuch or ſuch a time. "For though (as Mr. Harmer obſerves) there are here no *ſeparate* names, or the *initial letters* of the names, by which the ſpeakers may be known, yet we may generally collect the knowledge we want to obtain on this point, from other conſiderations. This, in ſome caſes, is not difficult. A king is ſpoken of in this piece of poetry; where a verb then is in the *ſingular* number, and *maſculine* in it's termination (for the Hebrew verbs are known, by all acquainted with that language, to have terminations, in moſt caſes, that diſtinguiſh a male from a female) we readily ſuppoſe that king is the ſpeaker: where they are *plural*, and of a *feminine* termination, we ſuppoſe the words belong to a *company of virgins*: when *feminine*, but *ſingular*, we ſuppoſe it is the *Spouſe* that ſpeaks: but if there be *two different* ladies that ſpeak *ſingly*, at different times, the termination of the Hebrew verb, &c. cannot determine whether it be the *Spouſe*, or a *former wife* of Solomon, that ſpeaks; it may as well be the *laſt* as the *firſt*; and it is *the ſenſe alone of what is then ſpoken*, that can enable us to affix *thoſe parts* of the Song to the right perſon; and as theſe parts may be ſometimes obſcure, and at others too ſhort to be very determinate, the ſettling of all the parts of this poem *with exactneſs*, muſt be extremely difficult *." *Difficult* Mr. Harmer aſſerts it to be, but he does not ſay it is *impoſſible*. Led on by a gleam of hope, animated and encouraged by the wiſhes and

* See Outlines, p. 25 and 26.

aiding

aiding hand of my judicious friend, I proceeded to examine, with the ſtricteſt ſcrutiny, this Song of Songs. I muſed upon the whole—brought all it's *parts* before me—marked down each ſpeaker—reflected on the *matter ſpoken*—obſerved the riſing paſſions—and traced the cadence of deſponding love. The reſult was—All is conſiſtent, beautifully deſcriptive, movingly pathetic, or ſimply and *neceſſarily narrative*. There are certain paſſages ſo *exceedingly poetical*, that they muſt ſtrike every reader of tolerable taſte; and others unembelliſhed with the graces of diction: this latter circumſtance I look on as an *excellence* in the poem—rather than as a *defect* (humanly ſpeaking) in the author. A writer of taſte and judgement knows where to give a looſe to the exuberance of fancy, and where to curb the vivacity of imagination. Little, it may be ſaid, was *here* left to *fancy*—little to the ſallies of *human imagination*. How much, or how little, I pretend not to determine; thus far I grant, the *matter* was from *God*, in this, as in the other *ſacred* books; but how far the *manner of delivering it* was dependant on the *ability* of the perſon *commanded* to promulge the holy precepts, I think the *manifeſt* and *ſtriking difference* which appears, particularly in the *poetical* parts of the Old Teſtament, amply evinces.

But to return—When the royal poet treats of *love*, can any thing be more full, more ſoft, more exquiſitely expreſſive? When he draws a compariſon, how juſt, how ſtrong, how bold! *too bold*, it may be, for the refined ear of ſome *gentle European*; but not too bold for the *glowing* pen of an *Aſiatic* bard. Solomon is not *ſingular in this*; the prophets of the

Old Teſtament delight in, and abound with, ſimilies as bold, metaphors as ſtrong, and alluſions as ſenſual. It is a juſt obſervation of Monſieur Boileau, "that we are never to judge of the elevation of an expreſſion in an *ancient* author, by the *ſound* it carries *with us*; ſince it might be extremely fine with them, though rough, low, and uncouth to us."

In ch. ii. of this Song, the ſacred penman gives ſuch proofs of his *poetic powers*, as muſt always be admired, but never can be equalled: there the pathetic, the deſcriptive, unites with the ardent pleadings of impaſſioned love. All of beauty—all of harmony is there! Would we complain—Solomon, in ver. 1, inſtructs us how to pour forth the *dubious* feelings of an anxious heart; would we paint nature clad in the young graces of laughing ſpring—turn we to ver. 11, 12, 13; and would we ſue with all the complicated eloquence of love—learn we, from ver. 14, how to expreſs ourſelves. Ch. iii. to the end of ver. 4, I term narrative; at ver. 6, the poet *riſes*, aſſumes a *loftier* ſtrain—then *glows* his imagination, and on the numbers flow, with grace, with energy, with harmony divine!

The language of the royal *bridegroom* is ardent—eloquent: that of the Jewiſh Queen, plaintive—inquiſitive—arguing *diſtruſt*—now expreſſive of reſentment—then relenting, and melting into love—then again declarative of *violent* anger and chagrin: while that of the Spouſe is tender; but it is a tenderneſs mixed with delicacy, and ſome reſerve. Influenced by that *modeſty* and diffidence *becoming* her *new* ſtation, and almoſt inſeparable from it, ſhe ſpeaks but little; juſt enough to *convince* her royal partner of the preference her heart gives him;

excepting once, towards the concluſion of ch. viii. when, irritated, it ſhould ſeem, by a keen reproach from the mouth of her *envious rival*, the *woman* is awakened, and the reſerve of the *bride*, for a ſhort period, forgotten.

It is evident, that to *one female ſpeaker* is aſſigned a large portion of this divine ſong. Brides, even in *our own country*, are ſeldom *talkative*; polite and prudent brides, *never ſo*. Thoſe of the Aſiatics are *extremely reſerved*: they are bathed, perfumed, dreſſed, celebrated in ſongs; but hiſtory ſays not, that *they* ever *join* in thoſe ſongs, or that they even mix in public converſation, on theſe ſolemnities. *Modeſt reſerve* is the characteriſtic of a *bride*; and our ſacred bard, who adheres invariably to *nature*, deſcribes perſons and things, cuſtoms and manners, ſuch as they were in his time, and ſuch as they, pretty nearly, appear to be *at preſent* among the Orientals; whoſe uſages vary not, as our's do; but who, tenacious of old cuſtoms, keep cloſely to them.

The lady, then, who *pathetically* complains, ch. ii. and who likewiſe has ſo conſiderable a portion aſſigned her, through the courſe of the drama, *cannot*, conformably to our plan of expounding this poem, be the *Bride*, but *muſt be the Jewiſh Queen*. "For (ſays Mr. Harmer) it is plain, that *two principal wives of Solomon*, the one juſt married, and another, whoſe jealouſy was greatly awakened by the event, are referred to in this Song, and introduced *as ſpeakers*." Whatever is ſpoken ch. iii. is ſpoken in the *abſence* of Solomon; to the end of ver. 4. the *acute feelings* of an afflicted ſoul are poured forth, not the warm *effuſions* of a heart dilated with joy, and glowing with the grate-

ful ſenſations of *ſucceſsful love*. Mr. Harmer has treated this point in an able manner, and I think has proved incontrovertibly, that, as there are *two wives* of Solomon introduced in this poem, ſo—that at the beginning of ch. ii. the Jewiſh, or former principal wife, makes her *firſt* appearance.

I have minutely examined what Mr. Harmer has advanced on *this ſubject*, and have compared it with the *divine original*, appealing, as I proceeded, not only to my underſtanding, but to my *heart*; for while we are human, the paſſions and affections will bear *ſome ſway*; and ſo long as *they are ſubſervient to religion and reaſon*, it is not improper that they ſhould. Were they not implanted in our nature for wiſe and noble purpoſes? And ſince it has pleaſed our great Creator to reveal to us *ſpiritual things* by *ſenſible images*, either reflected from the world around us, or derived from the *intimate ſenſations of our own hearts*, ſhould we not, if we would *fully* comprehend the force and meaning of a divine compoſition, appeal to our *hearts*, and conſult their *feelings*? They will (prejudice aſide) determine pretty juſtly in theſe matters, and inform us whether the ſubject *in queſtion* be the expreſſions of tender ſorrow, or the effuſions of ſucceſsful love.

My firſt attempt on this divine compoſition, was a *proſe* tranſlation, which I carefully and ſtudiouſly made from the *Hebrew* text, ſome time before *The New Tranſlation of Solomon's Song* came to my hand. Then I began my Paraphraſe, endeavouring to ſoften, with the flow of numbers, the rugged, inharmonious ſtyle of *literal tranſlation*: adopting Biſhop Patrick's opinion, that the latter part of ver. 14, ch. 5. ſhould be underſtood

ſtood as deſcriptive of the bridegroom's *dreſs*: and likewiſe ch. vii. ver. 2. of ſome ornaments, and parts of the *dreſs* of the *Jewiſh* queen. Saint John in the Apocalypſe, ch. xix. ver. 16. repreſents the Lord Jeſus as having on his veſture, and on his thigh *(that part of the veſture that laid over his thigh)* a *name written*; which plainly ſhews that it was not unuſual to call certain parts of the *veſture* by the names of thoſe parts of the *body* which they covered *.

My *proſe* tranſlation was a *literal one*; but as a poetical paraphraſt, I have allowed myſelf greater freedom; and though I have preſerved the *ſtrict ſenſe* of the Hebrew text (as far as my knowledge of the ſacred language extends) yet have I frequently *enlarged* thereon, endeavouring to elucidate ſome parts, and to make others *bend a little* to the mind of an European reader: for, conſidering the diſtance of time ſince this inſpired poet wrote, the difference between the ancient, yea modern, uſages of the *eaſt*, and thoſe that obtain in our *weſtern* regions, all poſſible light ſhould be thrown on a tranſaction ſo remote, on a ſubject ſo obſcure.

The method recommended by Mr. Harmer, and purſued by him in his excellent piece, entitled, *Outlines of a New Commentary*, &c. to illuſtrate this Song, is, the comparing of it with other oriental compoſitions, ancient and modern, ſuch as the Arabian Nights Entertainments; the Song of the Baſſa *Ibrahim*, which bears a *ſtriking* reſemblance to this divine poem, in the ſtyle, the images, and the peculiar turn of thought;

* See Outl. p. 177.

a tranſlation of which is given in the juſtly-celebrated *Letters of the* late *Lady M. W. Montague*. Pſ. xlv. he likewiſe mentions as a fine piece of oriental poeſy; which is generally allowed to be an epithalamium, compoſed on the marriage of Solomon with the *Egyptian princeſs*, and is therefore *moſt aptly* choſen by that judicious writer on *this occaſion*, and compared with the Song of Solomon. The laſt he produces is a famous Greek poem of great antiquity; it is the epithalamium of Theocritus, on the nuptials of Menelaus with Helen. For further illuſtration I beg leave to refer the reader to his work. See Outlines, p. 104, &c. &c.

As to the *nature* of this poem, the learned have diſagreed; ſome calling it a ſimple paſtoral, others a ſublime allegory, others an epithalamium. As to the *ſubject* of it, there ſeems no room for doubt, it appearing evidently to have been written *on occaſion of Solomon's nuptials with the daughter of Pharaoh*. This *great* and *important event* was to be celebrated in a manner *never to be forgotten*: it was therefore recorded by an *inſpired writer*, and regiſtered in the Holy Bible, at the command, doubtleſs, of *God himſelf*. How far every individual *among us*, who are of the *Chriſtian communion*, *may be intereſted herein*, it behoves us *ſeriouſly* to conſider. For did Solomon, at that time a *devout and zealous Jew*, venture of *his own accord* to act contrary to the *ſpirit* and *intent* of *God's law?*—I ſay to the *ſpirit* and *intent* of it; for though the *ſtrict letter of the law*, which forbad making marriages with the heathen, Deut. vii. 1—4. related *only to the ſeven curſed nations of Canaan*; yet the *reaſon* of it, ver. 4. *For they will turn away thy ſon from following me, that*

they

they may ſerve other gods, &c. extended to *other idolatrous nations*, as well as to the Canaanites, as was afterwards ſadly experienced by Solomon himſelf. See 1 Kings xi. 1—9. And accordingly, in Ezra's reformation, we find at ch. ix. the Ammonites, Moabites, and the *Egyptians particularly*, mentioned among thoſe nations from whom the *Jews ought not to have taken wives*; and that Ezra ſolemnly obliged them to put away ſuch ſtrange women, and the children they had by them. See Ezra, ch. ix. x. throughout, and comp. Neh. xiii. 23, &c. Would the *devout* Solomon then have thus violated the law of God, by taking a *Gentile*—an *Egyptian princeſs*, unleſs he had been *particularly directed ſo to do*? No, certainly. But herein *he* is to be conſidered as a *lively* and *ſtriking type of Chriſt*. Having allowed to take, and *conſcious of the divine grant* did take, a *Gentile princeſs*, and admit her a partner in his royal love, with his *former Jewiſh queen*. Had the Almighty *diſapproved* the act, would he (preſently afterwards) have appeared to the king at Gibeon, in a dream by night, (ſee 1 Kings iii. 5—12.) and bidden him aſk a *bleſſing*, and *applauded* him for requeſting an underſtanding heart, inſtead of the vain objects of *human deſire*? But ſuppoſing this poem to have been written on the *nuptials of Solomon with the Egyptian princeſs*, yet it cannot be an epithalamium, it being of too conſiderable a length for a poem of that kind, and alſo abounding with too great a variety of incident. Neither is it a paſtoral, the ſtyle being, in many parts, *too lofty* for compoſitions of that nature. But, that *a ſublime allegory is couched beneath this deſcription of conjugal love, there cannot* (I think) *with a Chriſtian, remain a doubt.*

Epithalamiums

Epithalamiums were, generally, ſung in the chamber, and near the bed of the new-married pair; they could not then be of any conſiderable length; now this poem includes the ſpace of *ſeven days*, according to the received opinion, and as we ſhall hereafter ſet forth, when ſpeaking of the *Time*; and that is one, among many *reaſons*, why I believe it *is not* an epithalamium: for all the compoſitions of that ſort, which remain to us from antiquity, are conciſe, differing in *other* reſpects alſo from this before us. Lady *M. W. Montague* ſpeaks of a modern one, which her ladyſhip heard ſung at a bagnio in Conſtantinople, when a beautiful young Turkiſh bride was introduced there. She does not indeed ſay how long they were in the proceſſion, but it muſt have been ſhort, as her continuance at the bagnio was but a *few hours*.

The *matter* of an epithalamium ſeems briefly this—the *praiſes* of the bride and bridegroom (ſee Pſ. xlv. which is a perfect model of this kind of Aſiatic compoſition) a *promiſe*, an *injunction*. The Song of Solomon, indeed, *abounds* with the *firſt*—but, where is the *promiſe*? where the *injunction*?

To this day the *Arab* brides are celebrated in *ſongs*, in which their beauty, their virtues, their good qualities, are extolled; even if nature, with hand illiberal, has ſparingly dealt out the ſcanty portion. Such *ſongs* as theſe (which were, and ſtill are, *extemporaneous*) may be found in ch. i. of the Canticles, to the end of ver. 14; they are reſumed at ch. iv. ver. 1, and continued to the concluſion of ver. 7, when the Spouſe being arrived at the Holy City, they ceaſe; and no further traces of them are to be met with during the remainder of the poem.

Theſe

These extemporaneous songs, ch. i. by the daughters of Jerusalem, and ch. iv. by the daughters of Zion, must (if any part of this divine poem be thus intended) be the *epithalamium*; but such they do not appear *to me*: however, I leave my readers to determine for themselves, humbly offering it as my opinion, after many learned expositors *, ancient and modern, that the form of this sacred poem is *dramatic*, and, in conformity to that opinion, I have proceeded in my paraphrase.

But though it be *dramatic*, it may want, and the *critics say it does want*, *dramatic unity*. According to our *present notions*, perhaps it may. I pretend not to determine here, acknowledging this to be a subject which I am by no means versed in, having never made it my study. However, as the form appeared to me dramatic, agreeably to that notion, and *unbiassed by the laws or strict rules of severe Aristotelian criticism*, I have endeavoured to throw my work into *that form*, as far as the nature of this ancient poem would admit, and my own confined knowledge of the drama extends.

The *time* included in this Song is, according to the opinion of Bossuet, the learned Dr. Lowth, now Lord Bishop of London, and others, *seven days*. "It is well known (says the author of the New Translation) that among the Hebrews, from the earliest times, the nuptial feast continued seven days. This appears from the words of Laban to Jacob, when he had obtruded Leah upon him instead of Rachel: "Fulfil her week (i. e. com-

* Thus, for instance, the eminently learned *Gregory Nazianzen* (cited by Bishop Patrick in Pref.) calls it *γαμυμφικου Δραματος τε και Ασματος*, *the bridal* DRAMA *and Song!* I hope, therefore, my application of the terms *drama*, *dramatic*, and *dramatis personæ*, will give no offence to my less learned readers.

plete the ſeven days of the nuptial ſolemnity with Leah) and then we will give thee," &c. Gen. xxix. 27. It is likewiſe manifeſt from Judg. xiv. 12, 15, 17, that the ſame number of days was ſet apart for feaſting at the marriage of Sampſon. This rule is, to this day, ſtrictly obſerved among the Jews. During theſe ſeven days of feaſting (continues the ſame writer) the bridegroom was attended by a ſelect number of companions, who paſſed the whole time with him, and are ſtyled in the New Teſtament, the *friends of the bridegroom*, John iii. 29. and the *children of the bride-chamber*, Matt. ix. 15. On the other hand, a ſelect number of virgins accompanied the bride; theſe are called, in the book of Pſalms, "*the virgins, her companions.*" Pſ. xlv. 14. In the company of theſe the week of marriage was ſpent *."

In reſpect to the *diviſions* of the poem, I have not followed any preceding writer; but hope my method will appear clear and probable.

I have adopted the ingenious conjecture of Mr. Harmer, in ſuppoſing that the habitation of *Chimham* might be the place where Solomon met the daughter of Pharaoh. The diſtance to which Solomon went, we may believe, was *not great*—no greater than might be very well travelled over between the decline of the day and midnight, notwithſtanding the flowneſs in marching which the nuptial pomp required. Nuptial proceſſions were wont to be in the night. So our Lord repreſents the cry—"*the bridegroom cometh*," as made at *midnight*. Matt. xxv. 6. The entrance of Solomon, with his bride, into Jeruſalem,

* See Introduction to the New Tranſlation, p. 15, 16.

ſalem, we may ſuppoſe, was in the night: "*Every man hath his ſword upon his thigh, becauſe of fear* in the night." Cant. iii. 8.

The habitation of Chimham (ſays Mr. Harmer) anſwers all this, being near Bethlehem, which is known to be only ſix miles from Jeruſalem; lies in the road to Gaza, and that road is called the deſert or wilderneſs *."

It was there that Johanan and his troops ſtopt, and it appears to have been the laſt place in the road that way to Egypt, fit for the accommodation of a large body of people. There Johanan ſtopt, finally to determine whether they ſhould go into Egypt or not. See Jer. xli. 17. and ch. xlii.

The method I have choſen of varying the ſubſequent *ſcenes* of the drama, I hope will not be diſpleaſing to my readers. Fancy, I acknowledge, may *ſometimes* have taken the lead in this arrangement; but I truſt the judicious will not accuſe me of reſigning the reins, where *judgement* and *ſound reaſon* ſhould, or could have dictated. A proper diſtinction will, I doubt not, be made by the reader. The *ſacred text remains inviolate*, the *ſcenery* and *decorations only* are to be looked on as the effort of *human judgement* or imagination.

When I conſider the importance of this divine ſong—the greatneſs of the ſubject—the ſublimity of the language—the peculiar mode of expreſſion, I am fearful that, notwithſtanding all my care—my ſtudy—my attention, I have been able to ſoar no higher than *an humble imitation*, and have failed in my endea-

* Obſ. p. 231.

vours of transfuſing the *ſpirit* and *energy* of *Aſiatic poetry* into Engliſh metre. Would that my *poetic* powers were more equal to the taſk—equal to my *deſire* of *doing greater juſtice* to a poem ſo beautiful—ſo ſublime—ſo important!

The eaſtern languages are all (I am informed) full, energetic, comprehenſive. The *Hebrew (which is the origin of all others)* retains, though partially underſtood, a grandeur, a ſublimity, a mode of expreſſion *commanding admiration*, but almoſt *damping the diſtant hope of ſucceſsful imitation*. No other language has powers to emulate the force, the nobleneſs of *this*: and why? The *Hebrew* came *immediately from God himſelf*; all other languages are but human corruptions, more or leſs diſtant from the divine original. To reduce then the Hebrew poetry to Engliſh verſe, is nearly as difficult as to render pliant like the ſlender oſier, the ſolid branches of the ſturdy oak.

How oft, intimidated by the arduous taſk, have I laid down the faltering pen, ſhrunk from the ſubject, and muſed in ſilent diſmay, till heavenly hope revived my drooping mind, and, reaſſured, I ſmote the accordant ſtrings, thus (ardent) invocating the celeſtial muſe:

O! for an angel's voice, an angel's fire,
To wake to raptur'd ſounds the hallow'd lyre;
To ſing as ſuits the majeſty of ſong,
In numbers lofty, and in diction ſtrong,
In ſtrains adapted to the great deſign,
The ſubject Solomon, the theme divine!

"*Whether the tranſlation now offered to the public* (to ſpeak in

terms ſomewhat ſimilar to thoſe of * an ingenious writer) *be executed with* tolerable ſucceſs, *and reflects the ſenſe of a* remote and *difficult author*, together with ſome faint ſketch of the *beauties of a great* and inſpired *poet, is ſubmitted to thoſe whoſe learning and taſte render them competent judges of both.*"

11 7 19

* Mr. Scott, in his Preface to Paraphraſe of Job, p. 2, 8vo.

Edgefield Parſonage,
near Holt, Norfolk,
July 24, 1781.

ERRATUM.

Page 20. l. 1. for *contemplation* read *continuation*.

THE

SONG OF SONGS,

WHICH IS

SOLOMON'S.

Dramatis Perſonæ.

SOLOMON.

Nobles of Zion, attendant on the King. Ch. vi. 13.

Nobles of Zion. Ch. iii. 11.

The Egyptian Spouſe. Ch. i. 16.

Choral Virgins of Egypt. Ch. i. 5.

Choral Virgins of Jeruſalem. Ch. i. 2.

Virgins of Jeruſalem, attendant on the Jewiſh Queen. Ch. iii. 7.

Choral Virgins of Zion. Ch. iv. 1.

CHAP. I.
V. 1. # THE SONG OF SONGS, WHICH IS SOLOMON'S.

DAY THE FIRST.

SCENE—*A Plain near the Habitation of Chimham, diſtant from Jeruſalem about ſix Miles, ſituate on the Confines of Judea, bordering on the Wilderneſs.*

The Camp of Solomon in View.

Proceſſional Songs by the Virgins of Jeruſalem, advancing to meet the Bride.

(Time, Evening.)

CANTO THE FIRST.

FIRST VIRGIN *ſings (perſonating the Bride.)*

V. 2. LET him on me the balmy kiſs beſtow,
With ruby mouth, whence honey'd accents flow:
For ah! thoſe lips are fragrant as the roſe,
When on its head the purple orient glows.

SECOND.

CHAP. I.

The firſt verſe of this chapter needs no comment, it being a *title* only of the ſucceeding Poem.

SECOND VIRGIN *(ſtill perſonating the Bride.)*

To ſhare the favour of thy love be mine;
Thy love, more precious than the choiceſt wine.

The traces of an alternate ſinging are to be diſcerned in this chapter, from ver. 2 to ver. 15.—Different ſingers are ſuppoſed to attend the bride, in her being brought to the camp of Solomon, and in her journey from thence to Jeruſalem, and to ſing different parts. Outlines, p. 96. Lady M. W. Montague's Letters ſhew that alternate ſinging is now uſed among the Turks. Exod. ch. xv. proves it's uſe was *far more ancient* among the *Jews*, than the time of Solomon. And if uſed in other ſolemn ſongs of triumph among them, why not at *their nuptials?* as it certainly is among the Turks now. Outl. p. 98.

Ver. 2. A virgin of Jeruſalem ſings, *perſonating the bride:* for "is it imaginable," ſays Mr. Harmer, "that an eaſtern princeſs, brought up in all the delicacy and reſerve of thoſe countries, ſhould expreſs herſelf before marriage in this manner? It is totally inadmiſſible, and conſequently could never be ſo expreſt by a poet who followed nature: but if it be conſidered as the repreſentation of a ſong ſung before her, it becomes quite a different thing." See Outl. p. 88.

P. Houbigant was of opinion, that the words "*let him kiſs me with the kiſſes of his mouth*," are a *direct addreſs to the bridegroom*; but "a little attention will convince us," ſays the author of the New Tranſlation of this Song, "that the bridegroom does *not* make his appearance till ver. 9," (in my opinion not till ver. 15;) for, continues he, let us conſider what a figure the bridegroom makes, upon the ſuppoſition that he is *preſent* at the lady's addreſs; ſhe overflows with love and tenderneſs, but receives not one kind word in reply."

"*With the kiſſes of his mouth.*"—The Hebrew idiom abounds with ſuch redundancies.——"*For thy love is better than wine.*"—This bold apoſtrophe has been compared to the following in Virgil—"O formoſe puer, nimium ne crede colori."—Note on New Tranſlation, p. 50.

CHORUS

CHORUS *of* VIRGINS *singing the praises of the Bridegroom.*

3. Sweet is the scent of perfumes rare,
Exhaling on the ambient air;
Sweeter thy name—a perfume spread,
Unrivall'd, o'er the royal head:
Therefore the virgins love thy name,
And join to celebrate thy fame.

SECOND VIRGIN *(of the Bridegroom.)*

4. O draw me '*with thy pow'rful sweets,*'

CHORUS *of* VIRGINS.

And after thee we'll fly:
Our sense thy fragrant odour greets,
As gentle breezes waft it thro' the sky.

FIRST

Ver. 3. "The eastern nations, and indeed the ancients in general, dealt much in unguents; hence the odour of sweet ointments became a common metaphor to express the extensive acceptableness of a good name. Eccles. vii. 1." Note on New Translation, p. 51.——It was customary, on some occasions, to pour liquid odours on the *head*—at the anointing of kings, &c. Christ saith to Simon, the Pharisee, Luke vii. 46. "Mine *head* with oil thou didst not anoint, but this woman hath anointed *my feet with ointment*." Also Ps. xxiii. 5. "Thou hast anointed my *head* with oil, and my cup shall be full."

Ver. 4. "*We will run* 'to the fragrance of thy perfumes.' These inner words are supplied from the Septuagint and Vulgate versions, and are [illegible] by the Chaldee paraphrase." Note on New Translation, p. 52.

The king is bringing me into his [illegible]. These are the inner apartments appropriated

FIRST VIRGIN *(perſonating the Bride.)*

The King conducts me to the nuptial bower,
O! deck the path where love delights to ſtray,
Throw all around each fair delicious flower,
That opes its radiant beauties to the day.

CHORUS *of* VIRGINS *(of the Bridegroom.)*

In thee we'll be glad and rejoice,
Extolling thy love more than wine;
The upright ſhall raiſe the loud voice
To ſwell the full chorus divine.

VIRGINS *of* EGYPT, *preceding the Bride, addreſſing themſelves to the* VIRGINS *of* JERUSALEM.

FIRST VIRGIN *of* EGYPT *ſings (perſonating the Bride.)*

5. I'm brown as Kedar's tents, O virgin train!
Which riſe in one bold circle o'er the plain:

But

propriated to the Women. And as Solomon undoubtedly received the princeſs of Egypt in an *encampment*, this term muſt here be underſtood to mean thoſe tents or pavilions which were erected for her accommodation, and for that of her female attendants. So—"*Iſaac brought Rebekah into his mother Sarah's tent, and ſhe became his wife.*" Gen. xxiv. 67. The ſpouſe *was not*, at this time, *brought into the royal tent*, but on the road, proceeding to meet the bridegroom: Should not the verb הביאני then be rendered *is bringing* me, rather than in the preter tenſe, *hath brought?*

Ver. 5. "*I am brown as the tents of Kedar, but comely as the curtains of Solomon.*"

But ſtill my form's replete with native grace,
And charms majeſtic dignify my face:
Comely am I, as yon pavilion rare,
Whoſe broider'd curtains wanton in the air;
Whoſe ſplendid foldings mock the gloom of night,
Tipt with gay beams of artificial light.

mone"—The *tents* of Kedar, or of the wild Arabs, are covered with coarſe hair-cloth, which is woven by their women, who conduct the threads with their fingers, having no looms; this cloth is black, and uſually of goat's hair. Dr. Shaw tells us, that *they* are called, among the *Bedoween* Arabs, dow-warah, or doo-warah: theſe Bedoweens generally pitch their tents in the open fields, in a *circular figure*. An encampment of this gloomy hue could afford no pleaſing proſpect to the eye, and the ideas it gives riſe to, ſerve as a *contraſt* to thoſe beautiful images that flow in upon the mind, when it turns itſelf to the contemplation of the grandeur and magnificence of a *royal pavilion*, decorated with the niceſt art, and fitted out at a great expence. Modern tents, among the Turks, are exceedingly magnificent; we are told of one that coſt 25,000 piaſtres; it was made in Perſia, and was three or four years in completing. There was nothing remarkable in the outſide, but it was lined with one *ſingle piece of camel's hair*, and elegantly decorated with feſtoons, and ſentences in the Turkiſh language. That the *Jews* were (long before the time of Solomon) ſkilled in works of this nature, we may learn from the deſcription given us of that glorious *tent* erected in the wilderneſs in the days of Moſes. Solomon's tent, on this occaſion, was, doubtleſs, extremely rich and ornamented, agreeably to the taſte and ability of a young and wealthy monarch—a monarch who made ſilver in Jeruſalem as ſtones, and who ſurpaſſed all the kings of the earth in riches. 2 Chron. ix. 27. This tent was prepared too for the reception of a bride *ſuperiour* to Solomon in *birth*, deſcended from a monarch (at that time) great and powerful, reigning over the proudeſt people on earth.

6. O then, behold me with a partial eye!
Nor, nicely curious, casual faults descry:
What nature gave—the *blush* of *op'ning day*,
Is fled, is tarnish'd by the *noontide* ray:

Egypt's

Ver. 6. This brownness, or swarthiness, here complained of, must be considered as *adventitious*: for "D'Arvieux observes of the Arabs of the Holy Land, that, though the ordinary women are extremely tawny, yet that their princesses are of a very clear complexion, being always kept from the sun." Outl. p. 188. And Dr. Shaw says, "the greatest part of the Moorish women would be reckoned beauties even in Great Britain; the boys being much exposed to the sun, quickly attain the swarthiness of the Arab, but the girls, keeping more at home, preserve their beauty till they are thirty." Shaw's Travels, 4to. p. 241. The same, therefore, we may believe, says Mr. Harmer, of the women of Egypt, and consequently of *this princess*, as to her *natural* complexion. Maillet himself allows it, when he says, the women of Egypt are *pretty fair*. Outl. p. 189.—"*The sun* (says she) *hath looked upon me.*" His too fervid rays had injured her complexion, and tarnished the native lustre of her charms. And no wonder, when we consider the long journey she had undertaken at that *sultry season* of the year, in April as it should seem, which month, in Egypt, the Holy Land, &c. is *extremely hot*. This journey was undertaken at the *earnest* request of בני אמי—rendered *her mother's children*, but are supposed to mean her *countrymen*, the people of Egypt; who, desirous of making an alliance with Solomon, appear to have *insisted, with some degree of warmth*, on the *immediate* departure of the Princess, contrary, it might be, to her own inclinations at that time, when travelling must of necessity be irksome, through heat, and the numerous insects, &c. which infest those deserts through which she was to pass, in the summer months. And this seems to be the *anger* alluded to in the text; they were *displeased* with her, for appearing to prefer *her own ease* to their *interest*: and the event proves, that *she did* nobly advance their interest, at the risk of her own safety, ease, and beauty: thus *keeping their vineyard*, but *neglecting her own*.

There

Egypt's ſtern ſons requir'd my utmoſt ſpeed,
And me the keeper of their charge decreed;
Their int'reſt dearer than my own I prize—
And haſte o'er deſert plains, 'neath ſummer's fervid ſkies.

SECOND VIRGIN *of* EGYPT *(inquiring for the Bridegroom.)*

7. Tell me, darling of my ſoul,
(Thou who can'ſt ev'ry wiſh controul)
Tell me where thou feed'ſt?—and where
Repoſe at noon thy princely care?

For

There is ſomething ſo very ſtriking in the following deſcription of the celebrated Zenobia, queen of Palmyra, (as given us by Mr. Wood, in his account of the Ruins of that place) that I am inclined to inſert it here, being of opinion (with Mr. Harmer) that, it very well agrees with that in the Canticles of the *royal ſpouſe*; proving, paſt diſpute, that it is *poſſible* for a woman to be *brown*, and yet *enchantingly beautiful*: "Zenobia's complexion was a *dark brown*; her eyes black and ſparkling, and of an uncommon fire; her countenance divinely ſprightly; her perſon graceful and genteel beyond imagination; her teeth white as pearl; and her voice clear and ſtrong." See Harmer's Obſ. on divers Paſſ. of Scrip. vol. i. p. 140.—*Eyes ſparkling, and of uncommon fire*, ſeem not *well* to agree with ſuch as were thoſe of the Spouſe, which are termed *doves eyes*; but this young and *ſprightly* Egyptian might have (and probably had) *naturally eyes full of fire*, expreſſive of a lofty mind, conſidering her high deſcent and princely education; yet thoſe eyes might, at that time, be *ſoftened* by the different emotions of the heart, where love and fear bore alternate ſway.

Ver. 7. "*Moſteſt to reſt at noon.*"—"In the hot countries, the ſhepherds and their flocks are always forced to retire to ſhelter during the burning heats of noon; this is beautifully expreſſed in a fine paſſage of Virgil's Culex." Note on the New Tranſlation, p. 116. See likewiſe Virg. Georg. iii. l. 331, &c. and

For why ſhould I ſtill darkling rove,
E'en by the tents of thoſe I love?

FIRST VIRGIN *of* JERUSALEM *(in reply.)*

8. If thou know not, peerleſs maid,
Where thy royal ſhepherd's laid,
Mark the footſteps of this flock—
And winding gently 'neath the rock,
Feed thy fair kids theſe ſhepherds tents beſide,
On the green margin of the mazy tide.

SECOND VIRGIN *of* JERUSALEM *(perſonating the Bridegroom, on the nearer approach of the Spouſe and her attendants.)*

9. Pleas'd, I compare thee, O my royal love!
(Attended by thy gay reſplendent train),
To ſtately courſers, which triumphant move
O'er the ſmooth ſurface of th' Egyptian plain:

Which,

Dr. Martyn's note there; who obſerves, that Virgil's precept of ſhading the ſheep at noon is taken from Varro; adding, "we find an alluſion to this cuſtom in the Canticles: Tell me, &c."

Ver. 9. "*To the horſes in the chariots of Pharaoh.*"—Dr. Shaw obſerves, that "the horſe, formerly the glory of Numidia, is now degenerated; but that the Tingitanians and *Egyptians* have juſtly the reputation of preſerving the *beſt breed*. The *Egyptian horſes* have deſervedly the preference *of all others* for ſize and beauty; the ſmalleſt of which are ſixteen hands high, and all of them ſhaped, according to their phraſe, like the antilope." Travels, p. 165, 166. The Egyptians were ſo fond of their horſes, and ſo tenacious of them, that, before

the

Which, taught by ſkilful hands to wield the car,
Advance, with plaudits, through th' admiring throng,
When Pharaoh quits the fervid ſcene of war,
And pours with regal majeſty along.

FIRST VIRGIN *of* JERUSALEM, *(of the Bride's*

10. Thy comely cheeks, adorn'd with rows
Of orient pearls, I view,
And charm'd behold the chain that flows
O'er breaſts of ſnowy hue!

CHORUS

the days of Solomon, they permitted none to go out of the kingdom; but through the intereſt of that prince, the kings of the Hittites, and the kings of Syria, were ſupplied with theſe valuable beaſts. 1 Kings x. 29. We are firſt to conſider the beauty—the ſtatelineſs—of this animal; ſecondly, the eſtimation it is held in by the *orientals*; *then* we ſhall be enabled to diſcover the force, the propriety of the compliment, where an Oriental, on ſeeing the young princeſs advancing (with her fair and numerous train of virgins, well, graceful, aptly choſen, and only inferiour to herſelf in charms—in dignity—in the ſplendour of their apparel)—exclaims—"*I have compared thee, O my love* (permit me to add, with this thy bright retinue) *to the horſes in the chariots of Pharaoh.*" It is worthy obſervation, that Theocritus compares the Grecian Helen to a Theſſalian animal of this kind. See note on New Tranſlation, p. 56. And it may not be amiſs to add, that I heard a perſon (a ſhort time paſt) declare, that a *certain tall, graceful, and beautiful woman* of his acquaintance, always put him in mind of a *fine horſe*.

Ver. 10. The firſt part of this verſe alludes to the coiffure of pearls worn by the eaſtern ladies, which, beginning at the forehead, deſcends down the cheeks, and faſtens under the chin. So Olearius informs us, "that all the head-dreſs of

CHORUS *of* VIRGINS *(of the Bride.)*

11. Thy roſeate temples we'll enfold
In triple rows of verdant gold,
With ſtuds of radiant ſilver dight,
Diſpenſing beams of varied light.

FIRST

the Perſian ladies are two or three rows of pearls, which go round the head, beginning on the forehead, and deſcending down the cheeks, and under the chin; ſo that their faces ſeem to be ſet in pearls. This coiffure of pearls (ſays he) is *very ancient* among the eaſtern people, ſince mention is made of it in the Song of Songs," ch. i. 10. Outl. p. 205.

"When the Khalife Al-Mamon went to receive Touran-Dokht, his intended bride, that prince found her ſeated on a throne, her head loaded with a thouſand pearls, every one of them as big as a pigeon's egg." Outl. p. 205.

The ſecond part of the verſe alludes to thoſe chains of gold which were, and ſtill are, worn by the women (of ſome nations) about the neck. D'Arvieux deſcribes the Arab women as having *gold chains about their necks*, which hang down to their breaſts. Outl. p. 206. Dr. Shaw ſays, that the ladies of Algiers wear *chains of gold.*" Sandys informs us, that the Egyptian Moors, thoſe of the better ſort, wear plates of gold, I ſuppoſe, hung about their necks. See Trav. lib. ii. p. 85.

Ver. 11. See ch. iv. 3.—"*We will make thee ſtuds of gold* (תורי—is rendered *rows* in the verſe preceding, and certainly ſhould have been thus rendered *here*) *with ſtuds* or ſpots *of ſilver.*"

The Turkiſh ladies wear, in ſummer, ſays Lady M. W. Montague, vol. ii. p. 31, of her Letters, a talpock of light ſhining *ſilver ſtuff*, bound on with a circle of diamonds. The *Jewiſh* ladies might wear a *cap* like this deſcribed above, and thoſe *rows of gold*, if they were cut through with a graving tool, would then appear as if they were actually *ſtudded with ſilver*. Mr. Sandys, ſpeaking of the *Jewiſh ladies*, tells us, "they wear high caps of plate; ſome are made of beaten

gold.

FIRST VIRGIN *of* JERUSALEM *(perſonating the Bride.)*

12. Until the king receive me, ſhed
Unceaſing odours on my head;

Lo!

gold. Lib. iii. p. 116.—The ſame author ſays of the Turkiſh ladies, that "they wear on the top of their heads a cap, not unlike a ſugar-loaf, yet a little flat, made of paſte-board, and covered with *cloth of ſilver tiſſue*." Lib. i. p. 54.—Dr. Shaw informs us, that "the Mooriſh ladies of faſhion wear on their heads a farmah; this conſtitutes the *uppermoſt part* of the head-dreſs, and is made of thin flexible plates of gold or *ſilver*, variouſly cut through, and engraven, in imitation of lace." See Shaw's Trav. p. 229.—To decorate this young and beautiful princeſs, on an occaſion ſo great and important, we may believe no expenſe was ſpared.

The Egyptian *ladies*, ſays Maillet, "dreſs *magnificently*, in a manner much more rich and ſplendid than any thing of that kind among us. Their dreſs conſiſts of a quantity of pearls, precious ſtones, coſtly furs, and other things of value. Their ſhifts *alone* come to ſix or ſeven piſtoles. In a word, *three young ladies of France* might be handſomely dreſſed for the ſame ſum that a *common bebie* comes to in Egypt." Lett. ii. p. 112. See Harmer's Obſ. vol. ii. p. 380.

Ver. 12. "*Until the king receive me*" בְּמְסִבּוֹ—in circuitu ſuo, i. e. *in his circular* encampment, &c. Now, if we conſider that the *preſent* Arab princes always receive their brides in an *encampment* formed for that purpoſe, and that an *Arabian encampment is always circular*; and further, that thoſe of the *Iſraelites* were alſo of *that figure* (as appears from 1 Sam. xvii. 20. xxvi. 5, 7.—מַעְגָּלָה—a noun fem. ſignifying a *round camp* or *encampment*) it will throw great light on this text, and, I hope, make the tranſlation I propoſe clear and intelligible.

My ſpikenard, &c. evidently alludes to the cuſtom of *perfuming* their *brides*. The virgins choſen for Ahaſuerus were purified *ſix months* with oil of myrrh, and *ſix months* with ſweet odours, &c. Eſth. ii. 12. What time was taken up in preparing the brides, in the days of Solomon, we cannot aſcertain. I ſhould imagine the ceremony (in the preſent caſe) was quickly performed, as the circumſtance

Lo! wrapt in majeſty profoun',
He waits, in yon capacious round,
Where circling tents ſuperbly riſe,
Aſpiring boldly to the ſkies:
My ſpikenard now its ſweets exhales,
Diffuſing fragrance through the vales.

SECOND VIRGIN *of* JERUSALEM *(of the Bridegroom.)*

13. Precious as ſtacte is my love to me,
Which flows ſpontaneous from the parent tree;

In

cumſtance is not *dwelt* on, by the royal poet. Spikenard, we find, was uſed together (we may ſuppoſe) with *other ſweet odours*, and the ſpouſe is repreſented as deſiring they *may be perpetually applied*—till the king ſhould require her *preſence*, that ſhe may be preſented to him with the *accuſtomed fragrancy* of a royal eaſtern bride. "The *Egyptian* ladies of *theſe times*," ſays Maillet, "are very *curious* in waſhing and *perfuming* themſelves:" "We may believe then (adds Mr. Harmer) that the ancient princeſſes of that country were not leſs careful of their perſons, than were the Perſians in the days of Eſther." See Outl. p. 210.—Lady M. W. Montague, in her deſcription of the reception of a Turkiſh bride at a bagnio, among other ceremonies, obſerves, "that two virgins filled ſilver gilt pots with perfumes, and began the proceſſion, ſinging before the bride."

Ver. 13. "*A bundle of myrrh.*"—"This ſeems to be," ſays Mr. Parkhurſt, "what Dioſcorides, lib. i. cap. lxxiv. calls Στακτη, *Stacte*, and which he informs us makes a perfume of itſelf; it is very fragrant and dear, and is ſaid to be at preſent unknown." The Orientals were wont to place this precious perfume in a caſket of gold, covered with jewels; this caſket was faſtened to the chain or necklace that ſurrounded the neck, and hung בין שדי—betwixt the breaſts. בתי נפש—are mentioned among the *ornaments of the women*. Iſa. iii. 20. The words,

according

In a gold caſket artfully compreſt,
The choice perfume ſhall dwell upon my breaſt.

FIRST VIRGIN *of* JERUSALEM *(of the Bridegroom.)*

14. A fragrant cluſter is my royal love,
Cull'd from En-gedi's palm-encircled grove.

A fragrant

according to Mr. Parkhurſt (ſee his Heb. and Eng. Lex. in צרר) ſignifying "*perfume-boxes, veſſels or boxes to ſniff or ſmell at*; ſo the Vulg. rightly, olfactoriola *ſmelling-boxes.*" They are ſtill in uſe among the Perſian women; and I was lately informed, by an ingenious friend, that ſhe was ſhewn one of theſe *perfume-boxes*, by a gentleman who brought ſeveral of them from the Eaſt Indies; that it was made of ivory curiouſly wrought, and exactly reſembling a *ſmall tower*. Of this *veſſel of perfume* it is ſaid, that *it*, not he, ſhall *remain* between my breaſts: *more continuance* being the meaning of the Hebrew verb לין, which has here, I believe, no *reference to the night*.

Ver. 14. "*A cluſter of* כפר"—Our tranſlators have rendered it *camphire* and (in Marg.) *cypreſs*: but, according to the opinion of the virtuoſi, it means the *al-hennah* of the Eaſt. Rauwolff, who travelled in thoſe countries in the days of Queen Elizabeth, gives the following account of this plant: "We find there (ſays he) a tree not unlike our privet, by the Arabians called al-canna, or henne, &c. which they have from Egypt, where (but above all in Cairo) they grow in abundance: the Turks and Moors nurſe theſe up with great care and diligence, becauſe of their *ſweet-ſmelling flowers*, and put them into earthen pots or boxes, to keep them in the winter in vaults, from the froſt, which they cannot endure: and becauſe they hardly begin to ſprout before Auguſt, they water them with ſoap-ſuds, or place lime about the root, to make them put forth the earlier, that they may flower the ſooner. The ſmell of theſe flowers reſembles *muſk*; they are of a pale yellow colour, and ſtand in ſpikes of the length of a ſpan, but not very cloſe, ſo that the leaves appear between them. P. 53, 54. See Outl. p. 218.

Rauwolff.

A fragrant cluſter of al-hennah pale,
Whoſe high effluvia ſcent the ſportive gale.

Rauwolff alſo obſerves, that "this ſhrub is mentioned in the firſt chapter of Solomon's Song." Dr. Shaw ſays, "that at Gabs, in the kingdom of Tunis, they have ſeveral plantations of palm-trees, but that their chief trade conſiſts in the great number of *al-hennah plants*." Travels, p. 113. Here it is worthy obſervation, that he found the *palm* and *al-hennah* thriving on the ſame ſpot. The כפר of this Song grew in the vineyards of En-gedi: En-gedi was famous for *palms* too, and therefore is called in ſcripture חצצון תמר, the *palm-tree plat*. Gen. xiv. 7. 2 Chron. xx. 2. "En-gedi (ſays Mr. Maundrell) was ſituate about three miles eaſt of Bethlehem." p. 86. Its vineyards were famous for aromatic ſhrubs; for though they were called כרמים, I do not find they produced *vines*: but *that term* ſeems applicable to *other plantations*, and is thus frequently to be underſtood in this divine Song. The palm and al-hennah require a *moiſt ſituation* and warm air; En-gedi was famous for *both*, and therefore proper for ſuch choice and valuable productions. The leaves of the al-hennah were uſed for ſtaining the hair and nails of a *red colour*. Dr. Shaw ſays, "it is of a *tawny ſaffron colour*." Haſſelquiſt aſſures us, that he "ſaw the nails of ſome *mummies* tinged with it." Outl. p. 220. Mr. Sandys ſays, "about nine in the forenoon we pitched by Catara: hereabout, but nearer the Nile, there is a *certain tree*, called alchan by the Arabs: the leaves thereof being dried, and reduced into powder, dye a *reddiſh yellow*. There is yearly ſpent of this, through the Turkiſh empire, to the value of fourſcore thouſand ſultanies. The women dye with it their hair and nails, ſome of them their hands and feet, and not a few their whole bodies." Lib. ii. p. 107.

SCENE THE SECOND.—*The Tent of Solomon.*

SOLOMON, *meeting the* SPOUSE, *as they are conducting her into the royal Pavilion.*

15. Behold, thou'rt wond'rous fair! my love,
Behold, thou'rt wond'rous fair!
Thine eyes, than thoſe of yonder dove
More mild, more tender are.

The SPOUSE *(to* SOLOMON.)

16. Behold, my beſt-belov'd is fair!
Yea, pleaſant to the ſight!
Our carpet's green, by nature's care
With flowrets gay bedight.

SOLOMON

Ver. 15. "*Thou haſt dove's eyes,*" i. e. eyes full of love, benignity, and gentleneſs; rendered *more ſoft, more amiably engaging*, by ſome degree of doubt and youthful diffidence. "They," ſays the author of the New Tranſlation, "who have ſeen that fine bird, the eaſtern carrier-pigeon, will need no comment on this place." Note, p. 57. Mr. Harmer obſerves, "That it is uſual for our weſtern lovers to compare the eyes of their miſtreſſes to *ſtars* and *diamonds*; but that a lover of the eaſt talks of the eyes of the *antelope*, when he would pay his miſtreſs a refined compliment. The eyes of this creature are extremely fine and beautiful, but in that *native lovelineſs* is *expreſſed* a kind of *fear*, mixed with *innocence*. Solomon, however, does not compare the eyes of his ladies to thoſe of the antelope; his ſpouſe he compliments with having *dove's eyes*, while thoſe of his *Jewiſh* queen are likened to the *pools of Heſhbon*." See Outl. p. 153—6.

Ver. 16. עָרְשֵׂנוּ—as it ſtands in our tranſlation, is *our bed*; but, as Mr. Har-

SOLOMON *(to the* SPOUSE.)

17. Our beams are cedar, and our cielings riſe;
(Of cypreſs form'd) magnificently high!
Where ſkilful artiſts taught the vivid dyes
With changeful hues t'attract the gazers eye;
There choſen ſentences effulgent glow,
Pouring inſtruction on the crowds below:
Theſe ſhall my fair one view, and raptur'd own,
That art, for once, has nature's ſelf outdone.

END *of* CANTO *the* FIRST.

mer juſtly obſerves, "it ſeems to mean what was *ſpread on the floor* of their duans, and conſequently is here equivalent *to a carpet:* which the eaſtern people ſpread anciently (as they do now) on ſuch places." See Obſ. on divers Paſſ. of Scrip. vol. ii. p. 65, &c.—alſo Outl. p. 227.

Ver. 17. "*The beams of our houſe are cedar, our cielings of fir.*" ברותים—is the *original* word for *fir*, and they are probably the ſame ſort of trees as Pliny (Nat. Hiſt. lib. xii. c. 17.) calls *Bruta*, and which he ſays reſemble a ſpreading *cypreſs* in *form*, and the *cedar* in *ſmell*. The *roof* of an eaſtern houſe is lofty, flat at the top, and thoſe of the great men are made of *cedar*. This palace of Solomon, we may obſerve, was roofed with *two different kinds of wood*, both *very precious*; and, I ſuppoſe, according to the oriental taſte, richly ornamented with gilding and painting, in the Moſaic ſtyle. Mr. Maundrell, ſpeaking of the houſes of Damaſcus, ſays, "the cielings and traves are, after the *Turkiſh manner, richly painted and gilded.*" p. 123.

DAY

DAY THE SECOND.

SCENE—*A Garden belonging to the Palace of the Jewish Queen, in the Country.*

JEWISH QUEEN *and her* ATTENDANT VIRGINS, *the Daughters of Jeruſalem.*

CANTO THE SECOND.

(Time, Morning.)

JEWISH QUEEN.

V. 1. I'M now no more than Sharon's common roſe,
That blooms neglected on the humble thorn,
Where many a flower with equal luſtre glows,
With equal fragrance ſcents the breezy morn.
I'm now the lily of the lonely vale,
Whoſe maiden beauties die away unſeen,
Whoſe ſweets are waſted on th' inconſcious gale
That ſweeps the boſom of the deſert green.

QUEEN *in contemplation, repeating to her attendants à converſation that had paſt lately, it ſhould ſeem, between* SOLOMON *and herſelf.*

2. "As ſhines," ſaid he, "the lily 'mong the thorns,
"And with it's luſtre the gay ſcene adorns;
"So ſhines my love the faireſt maids among,
"Bright and conſpicuous o'er the virgin throng."

3. As ſhines the *citron* 'mong th' ignoble trees,
Where, tinged with light, they greet the morning breeze;
So ſhines my Solomon the youths among,
Beams through the crowd, and gilds th' encircling throng.

The

CHAP. II.

Ver. 2. *The lilies of the valley*, in this Song, do *not* mean thoſe little fragrant flowers which we find in woods, and which are known among us by that name; but the *large white lilies* which flouriſh in the vales and low lands in Paleſtine, where there is plenty of water, and which in that warm climate grow to a vaſt ſize.

Ver. 3. תפוח—is in the Chaldee paraphraſe rendered *citron-tree*. Even in our weſtern regions theſe trees are eminently beautiful; what then muſt they be in a clime ſo warm as that of Judea! What a fine compariſon! what a delicate compliment to the king! l. 3. —"*I have ſat beneath its ſhade*," &c.—the ſhade of the citron-tree, which muſt, indeed, have been delightful, ſpreading its fragrant branches over her head. "*Shade*, according to Mr. Wood, is an eſſential article of oriental luxury, the greateſt people ſeeking its refreſhments as well as the meaner." Outl. p. 35—Any ſhade muſt, in *ſo hot a country*, afford *great delight*; but the ſhade of the citron-tree muſt have yielded *double pleaſure*, on account of its *fragrant ſcent* and *ample foliage*. Egmont and Heyman were entertained with coffee, in a *garden* at mount Sinai, *under the ſhade of ſome fine*

orange-

The QUEEN *recounts some incidents which had lately occurred—as* SOLOMON'*s taking her to the house of wine—inviting her to the Country, &c.—and she concludes with wishing his return* before *the next dawn of light.*

I've sat beneath *it's* shadow with delight,
It's ample foliage waving o'er my head;
How sweet the fruit! how grateful to the sight
The new-fall'n blossoms o'er my carpet spread!

4. He brought me to the house of wine,
And bade the liquid rubies flow;
Bade melting harmony divine
Assuage my mind depress'd with woe;
To wake my soul to ecstasy they strove,
While o'er my head he plac'd the radiant lamp of love.

5. Support

orange-trees. See Pococke's Observ. in Outl. p. 248, 9.—"*And it's fruit was sweet to my taste.*"—"This may refer (says Mr. Harmer) to the eastern custom of *shaking down the fruit on the heads* of those who sit under the tree. So Dr. Pococke tells us, when he was at Sidon, he was entertained in a garden, in the shade of some apricot trees, and the *fruit* of them *was shaken down upon him.*" Vol. ii. p. 85. See Outl. p. 248.

Ver. 4. "*He brought me to the house of wine, and his lamp over me was love.*"—To be conducted to the house of wine was an honourable distinction, a mark of royal favour: Haman was called by Queen Esther to her banquet of wine. See Esther v. 4. vii. 8.—"*And his lamp over me was love.*" [illegible] signifies a lamp or light. "The time of travelling in the East is generally in the night; they have

5. Support me, daughters of the warbling ſtring;
Your rich ſpic'd wine and chearing citrons bring:
I'm ſick of love!—mine eye abhors the day;
Support me, maids, my fleeting ſpirits ſtay.

have lights to direct their march, which are carried on the tops of high poles; they are ſomewhat like iron ſtoves, within which they put dry wood, which being frequently ſupplied, keeps a conſtant light. Every cottor (company) has one of theſe poles belonging to it, ſome of which have ten, others twelve of theſe lights, on their tops, of different figures, one oval-ways, another triangular, or like an N or M, &c. ſo that every one knows by them his reſpective cottor." See Harmer's Obſerv. vol. i. p. 472. Might not a lamp be, on ſome certain occaſions, diſtinguiſhed by the word *love*? and might not ſuch a lamp be uſed as the flambeau to conduct the *choſen fair one* to the houſe of feſtivity? and might not the *placing it over her head* be a token of the *monarch's favour*? The Aſiatics delight in *mottoes*, in *figures*, &c. Amid their choiceſt paintings are inſerted *ſentences*, expreſſive of love, of joy, or &c. The midſt of Solomon's *chariot* was paved with *love*, ch. iii. 10; and ſtrange as this (at firſt hearing) may ſound to an *European*, yet it is a term as full of force, ſurely, as that ſuch a Lady's *cloak* or *gown* is *trimmed with love*. The latter we underſtand, becauſe it is a mode of expreſſion *uſual among us*; but were it to be told in *Aſia*, that my Lady S——'s *cloak* was *trimmed with love*, what would they think? Why, that her ladyſhip had adopted the faſhion of a certain great lady of the *Eaſt*—" a wife of the Califf Haroun Alraſchid, who, we are told, had her veil embroidered with *gold letters* along the edge, which made up words that ſignified *her ſtrict and inviolable attachment to her huſband*." See Outl. p. 278.—This veil was *indeed trimmed with love*, and of the *better ſort*. An *old-faſhioned* veil—a little *out of date in our age of politeneſs*.

Ver. 5. "*Comfort me with citrons.*" The citron is extremely reviving to fainting perſons. See Obſ. on Divers Paſſ. of Scrip. vol. i. p. 398.

6. Or

6. O! that his left hand now were laid
Under my ſad deſponding head!
And that his right hand did ſuſtain
Me, ſinking 'neath my love-ſick pain!

7. I've charg'd you oft, O virgin throng!
By the nimbly bounding roes,
By the hinds that browze along
Where the warbling current flows,

To

Ver. 6. "In the *original* (ſays Mr. Harmer) the laſt clauſe is literally—*his right hand* ſhall *embrace me:* and as the firſt is expreſt in a ſhort manner—*his left hand under my head*, and neither *is*, nor *ſhall be*, in the *original*, it muſt be ſupplied from the *latter* clauſe, and made in the *ſame tenſe with that*, his left hand *ſhall be* under my head, and his right hand *ſhall* embrace me. This, adds he, would be the *firſt tranſlation*; but as the grammarians affirm that the Hebrew future tenſe is ſometimes to be underſtood *optatively*, and as it is ſo underſtood, ſometimes, by our tranſlators, and that in this very Song, ch. i. 2. this verſe, if rendered with true ſpirit, I preſume ſhould be—*O that his left hand were under my head*, and *that his right hand did ſuſtain me!* which perfectly agrees with the notion of the king's being *abſent*, being an affectionate *complaint* of his ſo ſoon leaving her." See Obſ. p. 246—7.

Ver. 7. "The Arabian Night's Entertainments repreſent the Mohammedan califfs as wont to be ſurrounded by young and handſome ladies in a morning with all ſorts of inſtruments of muſic in their hands, ſtanding with *great modeſty and reſpect*; who, on the califf's ſitting up in the bed, in order to riſe, proſtrate themſelves, and begin a concert of ſoft flutes, &c. In the halls in which they eat and drank, bands of muſicians attended in like manner. To this *ordinary early muſic*, I preſume, ſays Mr. Harmer, the queen refers. It is certain it could not

3 more

To drop the cadence of your ſong,
Nor e'en your ſofteſt airs prolong,
But with cautious ſteps to move,
And not diſturb my ſleeping love.

SCENE THE SECOND—*A Chioſk or Arbour in the Garden of the Jewiſh Queen, belonging to her Palace in the Country.*

JEWISH QUEEN *and* ATTENDANT VIRGINS.

(Time, Evening.)

JEWISH QUEEN *(to her Attendants.)*

8. The voice of love then ſtruck my ear!
(The accents flow'd diſtinct and clear)

refer to any part of the *marriage ceremonial*, ſince this paſſage viſibly relates to Solomon's cohabitation with one who had been for ſome time his wife; the charge expreſſing rather her affection, and the joy ſhe had in his preſence, than intended to inſinuate that they were in common wont to awake the king out of ſleep; the reverence and awe with which *oriental* majeſty is treated hardly allowing ſuch a ſuppoſition. Something of this ſort was practiſed in the court of David, as appears from the ſpeech of Barzillai to that king, when he invited him to Jeruſalem, and propoſed to have him at his table, "*Can thy ſervant taſte what I eat, or what I drink? Can I hear any more the voice of ſinging men and ſinging women?*" 2 Sam. xix. 35; and we may be ſatisfied it was uſed in that of Solomon, who *excelled* his predeceſſors in magnificence." See Outl. p. 181, 182.—*I conjure you*, ſays the queen to her virgins, "*by the roes and by the hinds of the field*," &c. By the *roe* is here meant the gazell or antelope, Heb. צבי, which is a native of the ſouth-eaſtern countries, whereas the roe does not appear to be known there.

I look'd—

I look'd—when on the mountain's brow,
9. Leaping like a wanton roe
Or youthful hart—behold my love!
Skipping o'er the cliffs above:
Now with agile feet he flew,
Mocking oft the tranſient view:
Then lo! he ſtood behind our verdant wall,
Oft times attentive to the fountain's fall;
Next from the windows view'd the garden's bloom,
Or through the lattice-work inhal'd perfume:
When through the foliage beam'd his infants face,
Like ſome fair flower, he caught my raviſh'd eye,—
A flower expanding with unrivall'd grace,
And it's rich beauties opening to the ſky.

Ver. 9. "*My beloved reſembled a roe.*"—"Swiftneſs of foot and agility of body were admired accompliſhments among the ancients Hebrews." Harmer's New Tranſlation, p. 61.—*He maketh* my feet like hind's feet. Pſ. xviii. 33.—Aſahel was as light of foot as a wild roe. 2 Sam. ii. 18.—"*Behold he ſtood behind our* verdant *wall,*" *flouriſhing through the lattice.*—This wall, we may conclude, was that which form'd the *chioſk* or arbour; a deſcription of *ſuch a delightful retreat* I take leave to inſert, from the Letters of the late Lady M. W. Montague, vol. ii. p. 74. "In the midſt of the gardens in Turkey is the chioſk, that is, a large room, beautified with a fine fountain in the midſt of it. It is raiſed nine or ten ſteps, and incloſed with gilded lattices, round which vines, jeſſamines, and honey-ſuckles, form a kind of green wall." A beautiful youthful countenance appearing through the lattice, is here aptly *compared* to a fine flower, which burſting from its pod diſplays its full radiance to the golden ſun-beams—"bluſhing in the bright diverſities of day." Gawthy.

10. Lo! he ſpake—the voice of love
Warbled thro' the liſt'ning grove!
" Riſe up, my love, without delay,
" Ariſe, my fair one, come away.

11. " Behold the rigid winter's o'er,
" The brumal rains deſcend no more.

12. " Now

Ver. 11. "*The rain is over and gone.*" "This (ſays Mr. Harmer) is not to be underſtood as ſignifying that *all* the ſhowers of the *ſpring* were paſt, but only that it had juſt ceaſed raining; after which, according to Ruſſell, ſeveral days of fair weather are wont to ſucceed. It is to ſuch a pleaſant interval theſe words refer: had the drought of ſummer been begun, the country would have loſt its delightful appearance." See Outl. p. 151.

"The time of Solomon's marriage with the daughter of Pharaoh was the latter end of April: and we find from Dr. Ruſſell's account of the weather at Aleppo in Syria (and it is ſuppoſed that it is pretty much the ſame in ſome parts of Paleſtine) that from the end of May, if not ſooner, not one refreſhing ſhower falls, and ſcarce a friendly cloud appears to ſhelter from the exceſſive heat of the ſun, till the middle of September; that the verdure of the ſpring fades before the middle of May, and before the *end* of that month the whole country puts on ſo parched and barren an aſpect, that one would ſcarce think it capable of producing any thing, there being but a few plants which have vigour enough to reſiſt the extreme heat." See Obſ. on divers Paſſages of Scrip. vol. i. p. 18.

"No ſooner do theſe genial ſhowers ceaſe, but all verdure, all pleaſantneſs, withdraws at once." Dr. Shaw informs us, that in Syria and Phœnice "the *firſt* rains fall about the beginning of November, the *latter rains* ſometimes in the middle, ſometimes *towards the end of April*. During the ſummer ſeaſon theſe countries are rarely refreſhed with rain, but enjoy almoſt an uninterrupted ſerenity of air." Trav. p. 335.

Sandys ſpeaks of heavy rains intermingling their ſtorms in their paſſage between Rama

12. " Now all around the teeming earth
" Pours forth her fair luxuriant birth,
" And laughing ſpring, with genial ſhowers,
" Awakes to life the bluſhing flowers:
" Hark! how the feather'd choriſts ſing,
" And, conſcious, plume the trembling wing;
" The nightingale, the thorns among,
" Sweetly warbling, trills her ſong:
" And now the turtle tells his tale,
" Soft cooing in the humid vale;
" Through every glade, through every grove,
" He pours the duſcet voice of love.

13. " Behold the early figs appear,
" With virid ſurface bright and clear;

[illegible]

Rama and Jeruſalem; on the Wednesday, I think, before Maundy Thursday, ann. Dom. 1673, lib. iii. p. 120. Again, p. 158—" being at the eaſt end of mount Carmel, the clouds (ſays he) fell down in ſtreams, and the pitchy night had bereft us of the conduct of our eyes, had not the lightning afforded a terrible light."

Ver. 13. The fig-tree, &c.—[illegible] ſignifies to [illegible], " impregnate a dead body with aromatics, that it may reſiſt putrefaction." (Johnſon.) [illegible] Hebr. and Eng. Lex. in [illegible], p. [illegible]—" The fig-tree is ſaid to be [illegible] *[illegible]*, or *early figs*, that is, *filling them with that [illegible]*, which is ſo well known, and is particularly noticed in ſcripture, [illegible]"

" The parent tree rich juice ſupplies,
" And ſwells the round to ampler ſize:

" The

Lex. p. 187.——" בכר—The *firſt young figs*, which ſhoot forth in the ſpring, Cant. ii. 13, which *eaſily fall off by the wind* (comp. Iſa. xxxiv. 4. Rev. vi. 13.) and Dr. Shaw, Trav. p. 144, ſays, that " the kermouſe, or *latter figs* in general, continue a long time upon the tree before they fall off: whereas the boccôres, or early figs, in the eaſtern countries, *drop as ſoon as they are ripe*. Their Hebrew name בכר, therefore, ſeems to be taken from *this circumſtance*:" as it ſignifies to *fail*, to *periſh*." See Heb. and Eng. Lex. in בכר, p. 519. As the ſame *Hebrew word* is uſed for *embalming a dead body*, and for the fig-tree's *embalming her firſt young figs*, ſo it is proper to remark here, that we are informed by Mr. Harmer, " that the *ſame time* is taken up in making the *fig palatable and ſpicy*, as that employed by the Egyptians in *embalming a dead body*; i. e. about *ſeventy days*." See Outl. p. 153. Dr. Shaw ſays, that " the boccôres, or firſt-ripe figs, were hard, and no bigger than our common plumbs, in the Holy Land, in the beginning of April." Trav. p. 335. The bloſſoming vines are alſo ſaid to yield their ſcent, but this, ſays Mr. Parkhurſt, they probably do in Judea about two months ſooner than with us; that is, towards the *end of April*, or beginning of May." The beauty of the vine is greatly admired by the preſent inhabitants of the eaſt, as appears by that line of the ſong of Ibrahim, " I went down to admire *the beauty of the vines*." The ſeaſon of the year in which they are ſo delighted with it, is—when the nightingales fill the gardens, and roſes are in bloſſom—

" The nightingale now wanders in the vines,
" Her paſſion is to ſeek roſes."

" The fable of the amours of the nightingales with the roſes is as well known in Turkey as any ſtory in Ovid among us." Lady M. W. Montague. Roſe-trees and vines (ſays Mr. Harmer) bloſſom nearly at the ſame time; roſes appear ſooner by a few days, but continue till vines are in bloſſom. " This ſong joins the time of the ſinging of birds (of nightingales it without doubt means) and the voice of the turtle together; and Lady M. W. Monta-

gue,

" The vines, beſprent with argent dew,
" Preſent their tender grapes to view,
" With op'ning flowrets freſh and fair,
" Breathing fragrance through the air.
" Riſe up, my love, without delay,
" Ariſe, my fair one, come away.

14. " From yonder rocky clefts above,
" Look down on me, my turtle-dove;

" Awaken'd

gue, in a letter dated April 1ſt, O. S. ſpeaks of turtles as cooing on the cypreſs-trees of her garden, from morning till night, vol. ii. p. 52. At Aleppo, about the middle of *April*, O. S. the country is ſaid to be in *full bloom*: and as the productions of the country about Aleppo and Judea are nearly in the ſame degree of forwardneſs, it is no wonder that the *Jewiſh* poet repreſents the time of the bloſſoming of the vines, of the ſinging of the nightingale, and of the cooing of the turtle, as the time of *flowers*, too: it is the time when they are in the *greateſt abundance!*" See Outl. p. 149. It is alſo obſerved by Mr. Harmer, that the trees and plants about Aleppo are forwarder than ours, about the *middle*. It is certain that the *vine* is very *fragrant*, even in our cold climate, (although Sir Thomas Brown ſeemed to queſtion it) for an ingenious gentleman told me laſt ſummer, "that he took peculiar pleaſure in walking, or ſitting, near the vine-branches, when the flowrets were expanded, for that they afforded a rich ſcent like mignonette." If at the *north-eaſt* extremity of *Norfolk*, a *few vines* yield ſo delicious a perfume, what muſt be the odours exhaling from *full vineyards* in the warm region of Paleſtine? Compl. Outl. p. 138, 9.

Ver. 14. "*O my dove in the clefts of the rock,*" &c. Solomon, in the *fond language of affection*, calls her *his dove*: and "nothing (ſays Mr. Harmer) can be more natural to an oriental imagination, than the immediate tranſition from

ruſticity

"Awaken'd by th' impassion'd strain,
"Hear now thy tender mate complain;
"And deign, the secret stairs between,
"To let thy countenance be seen.
"Be mine thy dulcet voice to hear,
"Soft breathing on my list'ning ear;
"For sweet thy voice, when love inspires
"Thy soul with all its wonted fires;

"Then

residence of the Jewish queen to the rocky cliffs in which their doves were wont to build. Palaces, among the Jews, were built of stone, Amos v. 11. Isa. ix. 10. and magnificence was then supposed, as well as now, to require *lofteness* in their structures: it is no wonder then that her *apartments*, in a *lofty palace of stone*, were compared to the *holes* in a *rocky cliff*, in which the pigeons are wont to build." See Outl. p. 255.—"*Steps* are cut likewise in some of the eastern rocks, to facilitate the climbing up to their tops, in those of Mount Sinai in particular." See Outl. p. 254. This then may be considered as a *description of the palace of the Jewish queen at Jerusalem*: when Solomon, impatient to draw her from the city, paints the gay charms of all-enlivening spring, with the *florid pencil* of an *Asiatic*—the *flowers appear*—the *birds sing*—the *voice of the turtle is heard*—the *fig-tree puttetle forth*—the *blossoming vines give a smell*!——Dr. Shaw tells us—that a city of Tunis was named, from a number of wild pigeons that are bred in the cliffs of the adjacent mountains, *Hamam*, *etc.* *Hamam* being the name for a *wild pigeon* (Trav. p. 90, 1.) "The method of building," says the *same* author, "both in Barbary and the Levant, seems to have continued the same from the earliest ages, without alteration or improvement; large doors, spacious chambers, marble pavements, cloystered courts, with fountains playing in the midst, are certainly convenient, and well adapted to the circumstances of these hotter climates." Trav. p. 203.

"*For sweet thy voice.*" The Hebrew word ערב is, by Montanus and others,

"Then fall thy words with easy art,
"And melting mingle with the heart:
"Superior charms thy comely face adorn,
"Bright as the lustre of the rising morn!

15. "Take us, my friends, the little foxes take;
"That seize and trample on the fruitful vines;
"In wanton sport they ev'ry tendril break,
"That round the kindly-fost'ring elm intwines:

"For

others, rendered dulcis, *sweet*. "It is (says Mr. Parkhurst) a *beautifully descriptive word*, expressing how agreeable conversation [illegible] with the soul, warms and *enlarges* the heart," &c.

In my translation of this verse I have endeavoured to give the *full force* and *energy of the word*, *pursuing the idea*, with the hope of transfusing the [illegible] of the *original* into the mind of the *judicious English* reader.

Ver. 15. "*Take us the foxes, the little foxes*," &c. It is a dispute among the learned, whether the *canis vulpes*, [illegible] the jackall, [illegible] *vulpes aureus*, the little [illegible] (as Hasselquist calls him, [illegible]) be meant by this term. See Parkhurst's Hebrew and English Lexicon, under [illegible] p. 702, 3. "[illegible]," says Mr. Parkhurst, "but the idea appears to be [illegible] the like. [illegible] and [illegible], the name of an animal, probably so called from his [illegible] ing holes in the earth to hide himself, or dwell in." The [illegible] here mentioned by Solomon, [illegible] the jackall, [illegible] *reus*; as the epithet [illegible], or *little*, appears inapplicable to the *canis vulpes* or *larger* fox. Oleabius informs us, that [illegible] jackalls, [illegible] rious; that in Persia they [illegible] the village [illegible] nual noise, like the cries of a man in [illegible]. "If [illegible] [illegible] found [illegible] so [illegible] by [illegible]

" For now, behold, the tender grapes are ſeen,
" In fragrant cluſters peeping through the green."

16. My beſt-belov'd is truly mine,
And I am his!—O why incline
His roving ſteps, when ev'ning dews prevail,
To feed among the lilies of the vale?

17. Before the incenſe-breathing dawn
Shall chaſe the nightly ſhades away,
And all impurpled glows the lawn,
Emblazon'd by the orb of day—
Turn,

be, who was uſed to the muſic of Solomon's court?" Outlines, p. 259. Haſſelquiſt likewiſe obſerves, (Travels, p. 277) that in Paleſtine he ſaw many of the jackalls' *caves* and *holes*, in the hedges round the gardens. The Hebrew name שׁוּעָל therefore may ſuit the *jackall* as well as the *fox*. And Dr. Shaw (Travels, p. 175) remarks, that the *jackalls* are creatures by far the moſt common and familiar, as well as the moſt numerous, of thoſe countries, ſeveral of them feeding often together; whereas the *fox*, properly ſo called, is rarely met with, neither is it gregarious." Parkhurſt's Heb. and Eng. Lex. ut ſup.

The jackalls being gregarious, and roaming about the villages, vineyards, and gardens, yelping continually through the night, muſt be ſuppoſed greatly to interrupt the peace and comfort of rural retirement: the king therefore orders his attendants to take them, that they may not diſturb the reſt of the queen, nor ſpoil thoſe vineyards in which ſhe delighted.

Ver. 17. עַד שֶׁיָּפוּחַ הַיּוֹם—Mr. Parkhurſt ſays עד ſhould *here* be rendered *before*, not *until*, as in our tranſlation; and the *ſenſe* of the verſe ſeems to require that it ſhould be thus rendered. "*Before the day breathes, turn my beloved,*" &c. The breathing of the day is no *fatal* beauty, as the author of the

New

Turn, my belov'd;—and be thou like
  The youthful hart or roe,
Which bounding up the path oblique,
  Leaves dusky vales below;
Which leaps exulting on the topmost height
Of Bether's mountains, ting'd with orient light.

END *of* CANTO *the* SECOND.

New Translation supposes; it is indeed a beauty; for Solomon, who was a *philosopher* as well as poet, knew how to express himself agreeably to the *established laws and mechanism of nature*; and where nature is the guide, beauty and truth are the usual concomitants. There is not a doubt, I think, of the *meaning* of the divine poet *here*; it was the *morning breeze* he described. "That a certain brisk easterly gale does blow at the time of the sun's approach to the horizon, and a little after he is risen, is obvious to common observation in almost every country, in settled weather; and this, no doubt, is the *breathing of the day* here mentioned." See Parkhurst's Lex. under [illegible]. Solomon, who had so frequently *experienced* the comfortable refreshment of these breezes, and who understood so well from *what causes they originated*, knew how to express himself with *propriety* on the subject. That the easterly gale blows *brisk* at the rising of the sun, I myself have *often experienced*, when climbing the lofty summit of the *Sussex downs*. With *us*, indeed, these breathings of the day are less attended to than in those hot countries, where the refreshing gale adds new vigour to the frame, braces and renovates the man oppressed with heat, and panting through the sultry summer's night, and where the inhabitants in general rise much earlier than with us. Josephus makes the [illegible] *of moving breezes* a representation of the blessedness of good men after death. That the meaning of this expression might not be mistaken, the royal poet adds—"*And the shadows flee away*"—what should drive the shadows, those nocturnal glooms, from the face of our hemisphere, but that great and powerful minister of God in this system, the Solar Light?

DAY THE THIRD.

SCENE—*The Palace of the Jewiſh Queen.*

Jewiſh Queen and Attendants.

CANTO THE THIRD.

[Time, Morning.]

JEWISH QUEEN *to her Attendants, relating an incident that had happened (perhaps on the Night preceding that on which Solomon ſet out from Zion, to meet the Bride.)*

V. 1. ON my lone bed, one murky night,
I anxious ſought my ſoul's delight;
Perplex'd with dire foreboding thought,
I ſought him—but in vain I ſought!

2. I ſaid, Behold, I'll inſtant riſe,
Ere ſleep invade my tear-ſwoln eyes;
About the city will I rove;
Perchance, I there ſhall find my love:

I roſe,

I roſe, perplex'd with anxious thought,
And ſought him—but in vain I ſought.

3. The watchmen round the city rov'd,
To whom—"ſaw ye my beſt-belov'd?"

4. Scarce had I paſs'd the nightly band,
When lo my love!—his glowing hand
I raptur'd ſeiz'd; we mov'd along,
Unheeded by the jovial throng,
My mother's houſe appear'd in ſight,
Conſpicuous through the ſhades of night;
While lamps, from cypreſs-trees, around
Shed vivid luſtres on the ground:
A ſecret chamber there he choſe,
And pleas'd, ſunk down to calm repoſe;
Careful I watch'd him, as he ſlumb'ring lay,
Nor bade ſoft flutes announce returning day:

5. But charg'd you, O ye virgin throng,
By the nimbly-bounding roes,
By the hinds that browze along
Where the warbling current flows,
To drop the cadence of your ſong,
Nor e'en your ſofteſt airs prolong;

But with cautious ſteps to move,
And not diſturb my ſleeping love.

SCENE THE SECOND—*An Arbour on ſome eminence in the garden of the Jewiſh Queen, commanding a view of the wilderneſs.*

Jewiſh Queen and Attendants.

(Time, Night.)

JEWISH QUEEN *(in ſurprize on ſeeing the bridal proceſſion advancing to the city.)*

6. Be ſtill, my ſoul!—who's this aſcends
From where the wilderneſs extends?
Lo! from gold cenſers fuming aloes riſe,
In ſmoking columns, mingling with the ſkies!
Pure myrrh and frankincenſe their ſweets exhale,
And foreign perfumes float along the vale.

VIRGINS.

CHAP. III.

Ver. 6. "*Who is this that cometh up from the wilderneſs, like pillars of ſmoke?*" In the hot countries it is uſual, as has been before obſerved on ch. ii. 4, to travel in the night, by the light of lamps; which may in part account for the expreſſion—*like pillars of ſmoke.* But beſides this, a large quantity of choice perfumes, of myrrh, frankincenſe, and all powders of the merchant, we find, were burned before the royal pair: theſe (as is now the uſage in the eaſt) being ſprinkled, or placed, on heated cenſers, ſent up a mighty ſmoke, and diffuſed around powerful and moſt delicious odours. *Powerful* thoſe odours muſt have been, that the Jewiſh queen could diſtinguiſh the *prevailing* ſweets, *myrrh and frankincenſe*, at a *diſtance*. Her country reſidence, to which ſhe had withdrawn

at

VIRGINS *of* JERUSALEM, *in reply (describing the carriage of Solomon.)*

7. Behold, King Solomon's approaching car
Irradiates through the thickeſt glooms of night!
About it ſtand the valiant men of war,
Each in his rich effulgent armour dight;

Threeſcore

at the earneſt ſolicitations of the king (comp. ch. ii. 10, 13) might be within view of the road *from the wilderneſs*; and from ſome eminence in her garden, perhaps, ſhe beheld the proceſſion advancing to the city, and enquired of her virgins who or what it was. Not only the *burning of perfumes* rendered the proceſſion *viſible*, but, much more, thoſe *numerous lamps*, which were wont to be lighted up on theſe occaſions. See Matt. xxv. 1. *Ten virgins took their lamps, and went forth to meet the bridegroom.*

Ver. 7. מטתו—According to Montanus, ipſius lectus; but Mr. Harmer conjectures, that it ſignifies a litter, or palanquin, which was uſed in this proceſſion for the conveyance of the bride, and was ſomething ſo magnificent and unuſual, as to be thought worthy of being celebrated in this Song. This מטה could certainly be no common bed, couch, or ſopha; what other than could it be, than that which, after it has been ſo pompouſly introduced, is, for another reaſon, called מטה? And it ſeems an eaſtern characteriſtic of Hebrew poetry, to mention the ſame things by different names. See ſome remarkable inſtances, Job xxxix. 5, 6. The Hebrew word is by the LXX rendered φορειον, and by the Vulgate *ferculum*, i. e. a carriage, a vehicle; very different words from thoſe uſed by theſe tranſlators for a *chariot*. Parkhurſt.

A Turkiſh coach, according to Lady M. W. Montague, is made of wooden *lattices*, painted and gilded; Solomon's carriage, of the *wood* of Lebanon, the pillars of *ſilver*. The *inſide* of the Turkiſh coach was painted with baſkets of flowers and noſegays, intermixed with *little mottos*, according to the fancy of the

Threeſcore of Iſrael's diſtinguiſh'd band,
The brave protectors of this ſacred land.

8. They all hold ſwords; erected high,
Lo! how they flame and glitter to the ſky!
Anon, dependent from the baldrick, throw
Quick-trembling flaſhes on the ſands below:
Each, in dread war expert, contemns the fight,
And braves the horrors of terrific night.

9. King Solomon a ſplendid carriage made
Of cedar-wood, with curious art inlaid;
There ſilver pillars, beauteous to behold,
Spring from a baſis all of burniſh'd gold;
It's canopy with royal purple glows,
And the rich curtain kindles as it flows;

the artiſt; the midſt of Solomon's was *paved with love* by the ſkilful daughters of Jeruſalem; i. e. with a *rich, beautiful ſort of tapeſtry*, curiouſly wrought with the *needle*, where flowers of different kinds and various colours mixed with, and ſurrounded, *ſhort ſentences, expreſſing the power of love*, and the warmth and animation of that paſſion, which a young bridegroom entertains for a fair, beautiful, and *virtuous* bride. Here was an ample field for the daughters of Jeruſalem to *diſplay their genius, and their ſkill in needle-work*. See Judg. v. 30. Prov. xxxi. 22, 24. The covering of this vehicle was of purple; that of the Turkiſh coach, of ſcarlet cloth, lined with ſilk, richly embroidered and fringed.

In

In full feſtoons it meets the dazzled ſight,
Or floats redundant on the brow of night.
The midſt thereof, with *glowing love* inwrought,
Gives to the eye the animated thought.
There gilded characters in mottoes riſe,
From the gay ground of variegated dyes:
Still as they ſwell the flow'r-wrought ground above,
They ſhine, expreſſing the fair artiſt's *love*:
Salem's bright daughters plann'd the great deſign,
And wrought in colours and in traits divine.

SCENE THE THIRD.—*Zion, or the City of David.*

NOBLES *of* ZION, *to the* CHORAL VIRGINS, *ordering them to go forth to meet the Bridegroom, now drawing near the Holy City.*

11. Go forth, go forth, O virgin throng!
From Zion's ſacred hill,
The timbrels take, and aid the ſong
With your harmonious thrill.

Go

Ver. 11. "*Go forth, O ye daughters of Zion,*" &c. comp. Matt. xxv. 6. "And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him." Ver. 7. "Then the virgins aroſe," &c.

Go forth, your youthful King behold;
His blooming temples, crown'd
With triple rows of radiant gold,
Caſt mild effulgence round;
Crown'd by his ſkilful mother's art,
On this his ſpouſal day,
When beaming gladneſs through his heart
Spreads it's all-chearing ray.

"*With the crown wherewith his mother crowned him, in the day of his eſpouſals,*" &c. comp. ch. v. 11. We have no deſcription of the *Jewiſh crown royal* remaining to us from antiquity; but Joſephus has left us an account of that worn by the high-prieſt. "It was a circular ornament of gold; in the fore-part was a plate, on which the name of God was inſcribed; the other part of the circle, conſiſting of three *rows of gold*, was adorned on the top with an ornament, ſhaped like the calyx of the flower of henbane." Something of this kind, we may ſuppoſe, was worn by the Jewiſh kings. It appears then, that this crown was of *gold*, not of flowers. "Among the inhabitants of Zacinthus, who are in general Greeks, it is a cuſtom for the prieſt to place garlands of *flowers* on the heads of the bride and bridegroom." See Sandys's Travels, lib. i. p. 6. And, ſays the author of the New Tranſlation, in a note on p. 17, "The Miſnah informs us, that the cuſtom of placing garlands, or crowns, on the heads of new-married perſons, prevailed among the *Jews*; and it ſhould ſeem, from the paſſage before us, that the ceremony of putting it on was performed by one of the parents: Among the Greeks (adds he) the bride was crowned by her mother, as is inferred from the inſtance of Iphigenia, in Euripides. The nuptial crowns uſed among the Greeks and Romans, were only chaplets of leaves or flowers. Among the Hebrews, they were not only of theſe, but alſo occaſionally of richer materials, as gold, ſilver, &c. according to the rank or wealth of the parties."

SCENE

SCENE THE FOURTH.—*The Royal City.*

Processional Songs, by the Virgins of Zion, in praise of the Bride.

FIRST VIRGIN *(personating the Bridegroom).*

V. 1. Behold, thou'rt wondrous fair! my love,
Behold thou'rt wondrous fair!
Thine eyes, as of the tender dove,
Behind thy veil appear.
Thine auburn hair in graceful tresses flows,
Shading thy cheeks, more vermeil than the rose.

Such

CHAP. IV.

Ver. 1. "[illegible] occurs not as a verb in Hebrew; but in Syriac and Arabic it signifies *to remove, be distant*, and as a particle, in the latter language, [illegible]." Parkhurst Lex. p. 59. Mr. Michaelis renders [illegible]—[illegible] (thy veil.) The eastern ladies never appear without a cuff, unless before their [illegible].

"Rebekah lifted up her eyes, and saw Isaac;—then she took a veil, and covered herself." Gen. xxiv. 64, 65. "It is the custom," says Mr. [illegible] (from Sir J. Chardin's Manuscript) "in all the Mohammedan countries, for women to cover themselves with a veil, which conceals all their dress, [illegible] their very shoes." See Additions to Outl. note 6. Some of these veils are of [illegible] silk, others brocaded with gold; the head-pieces of [illegible] are shaped like a [illegible]net, or &c. "The Egyptian Moorish women cover their faces with [illegible] prus bespotted with red; when abroad, they wrap themselves in ample [illegible] of linen, which reach from the crown of the head to the foot, spreading [illegible] underneath, to appear *more corpulent*. For they think it a [illegible] *fat*, and most of them are so." Sandys, lib. ii. p. 85.

Such gloſſy locks Mount Gilead's goats adorn,
As ſleek aſcending at the break of day,
Refreſh'd, they catch the balmy breeze of morn,
And up the pointed rocks with added vigour ſtray.

SECOND VIRGIN.

2. Thy pearly teeth are like a new-ſhorn flock
Of ſheep, aſcending from the argent tide,
(Where, from the baſis of the craggy rock,
The rapid ſtreams in briſk meandrings glide)
Which all are twins, none mourns its fellow loſt,
Or drooping on the plain, or on the white wave toſt.

"*Thy hair is like a flock of goats, that appear from Mount Gilead.*"——"Bochart refers the compariſon to the hair of the eaſtern goats, which is of the moſt delicate ſilky ſoftneſs, and is expreſsly obſerved, by an ancient naturaliſt, to bear a great reſemblance to the fine curls of a woman's hair. Le Clerc obſerves further, that the hair of the goats of Paleſtine is generally of a black colour, or of a very dark brown, ſuch as that of a lovely brunette may be ſuppoſed to be." See note on New Tranſlation, p. 70. comp. ch. i. 5. Mr. Michaelis thinks the interpretation of this difficult place may be, *thy hair is like a flock of aſcending goats, which is ſeen from Mount Gilead*; ſuppoſing the point of compariſon chiefly to turn on the head's being covered with fine flowing locks, as Mount Gilead was with the ſhaggy herd, reaching in an extended line from it's foot to it's ſummit." See Subſequent Remarks to New Tranſlation, p. 96.

Ver. 2. "*Like a flock of ſheep.*" "Theſe images are intended to denote, that the bride's teeth were—even—white—exactly paired or matched, and the whole ſet entire and unbroken." See note on New Tranſlation, p. 71.

FIRST

FIRST VIRGIN.

3. Thy lips are like a ſcarlet thread,
Thy ſpeech enchanting flows!
Behind thy veil, what vivid red
On each ſoft temple glows!
So glows the gay pomegranate's purple hue,
When the bright ſections open to the view.

Ver. 3. "*A thread of ſcarlet.*" Lips are with us compared to rubies, roſes, &c. &c. but this compariſon of the royal poet conveys not only an idea of the *colour*, but likewiſe of the *form* of the mouth he celebrates; lips reſembling a *thread* of *ſcarlet* muſt be *thin* as well as red: a beauty (I ſuppoſe) *in the days of Solomon.*

"*Thy temples are like a ſection of the pomegranate.*"—[illegible], according to Mr. Parkhurſt, "*cannot* ſignify *cheeks*, and the expreſſion ſeems *particularly* to allude to the *redneſs* of her *temples*, contracted by the heat of her journey, (compare ch. i. 5, 6.) which circumſtance is here turned into a compliment:

"Did not our *temples glow*
In the ſame ſcorching winds and ſultry beam?"
CATO.

Though the rind of the pomegranate be *yellow* (much reſembling our common gourd) yet the *inſide* is of a bright purpliſh red, very like that hue which the ſcorching ſun gives to a complexion *naturally fair.*

SECOND VIRGIN.

4. Thy neck's like royal David's tow'r,
For ſplendid arms deſign'd:
Like *that* it ſhews thy ſov'reign pow'r,
Thy empire o'er mankind:

From

Ver. 4. "*Like the tower of David.*"—"מגדל—a tower or turret growing wider from the top to the bottom." See Parkhurſt Lex. in גדל. To ſuch a tower the ſpouſe's neck is here compared, and *that* of *David* being *eminently beautiful*, and of admirable proportion was choſen to *illuſtrate* it's *fine form* and due ſymmetry. Sandys, ſpeaking of Mount Zion, ſays, "Aloft on whoſe uttermoſt angle ſtood the *tower of David, whoſe ruins are yet extant*, of a wonderful ſtrength, and *admirable beauty, adorned with ſhields, and the arms of the mighty.*" See Trav. lib. iii. p. 137. It was uſual, in time of peace, to hang their arms on the walls and towers round about. The ſame author informs us, that "The proud palace of the tyrant (ſpeaking of the Grand Signior's ſeraglio at Conſtantinople) doth open to the ſouth, having a lofty gate-houſe (without lights on the outſide, and engraven with Arabic characters, ſet forth with gold and azure) all of white marble. This leadeth into a ſpacious court, three hundred yards long, and above half as wide. On the left ſide ſtands the *round of an ancient chapel*, containing the *arms* that were taken from the Grecians, in the ſubverſion of this city; and at the farther end of the court a ſecond gate, *hung with ſhields and cymiters*, doth lead into another, full of tall cypreſs-trees." Lib. i. p. 25. The inner walls of the gates of Tyre were ornamented after *the ſame manner*. We were before informed, ch. i. 10, that the *ſpouſe's neck was adorned with chains*; to theſe chains were faſtened various kinds of ornaments, as plates of gold (Sandys), perfume-boxes (Complete Syſt. of Geogr. vol. ii. p. 175), tablets, &c. Theſe *trinkets* are, not inelegantly, compared to the *arms hung about a ſtately tower*; nor is it againſt the laws of poetry to ſuppoſe they might *attract the lover's eye*, and find a paſſage to his heart; or rather,

From *thence* are radiant ſhields diſplay'd,
And bucklers rich with gold:
Round thy white neck, O princely maid!
The wond'ring crowds behold
Arms more deſtructive; aim'd with ſurer art,
They catch the eye, and penetrate the heart.

FIRST VIRGIN.

5. Thy two fair breaſts like two young roes appear,
The tender daughters of the vernal year,
Which 'mong the fragrant lilies love to ſtray,
As pure, as ſoft, as exquiſite as they!

ther, that they might be employed, by the ſurrounding fair ones, as her artillery in the buſineſs *of ſubduing hearts.* "*It muſt be a very peculiar heart* (ſays a modern author) *that is affected by a diamond necklace.*" See note on New Tranſlation, p. 74.—*A very peculiar heart* indeed!—if that diamond necklace were placed on the neck of an *inanimate ſtatue*: but, ſparkling from that of a *beautiful woman*, I am inclined to think it *ſometimes enhances the value of the wearer*, and darts a ray of it's reſplendent beams into the regions of the beholder's heart.

Ver. 5. "*Like two young roes.*"—Mr. Jones takes this animal to be the gazel of the Arabians. It is, he informs us, a kind of antelope, remarkably beautiful with eyes uncommonly black and large. "This is the ſort of roe to which the poet here alludes in this delicate ſimile." See Jones's Eſſay on the poetry of the eaſtern nations, p. 187.

SECOND VIRGIN *(personating the Bridegroom).*

6. Before the incense-breathing dawn
Shall chase the nightly shades away,
And all empurpled glows the lawn,
Emblazon'd by the orb of day;
I'll get me to this mountain, where
Pure myrrh embalms the ambient air,
And on the hill with joy repose,
Where frankincense spontaneous grows.

FIRST VIRGIN.

7. How fair art thou, how lovely is thy mien!
In all thy form no envious spot is seen.

End of the PROCESSIONAL SONGS.

Ver. 6. "*To the mountain of myrrh, and to the hill of frankincense.*" "Myrrh and frankincense were among the most valued perfumes of the East, and the compliment is concluded by comparing the spouse to an *entire heap* of those spices." New Translation, note 72. "Farrakh was the name of a person who was looked upon in Persia as a compleat model of justice and greatness of soul, as was also Feridoun. Upon which occasion Assadi, one of their poets, says, *Farrukh and Feridoun were not angels; their bodies were made neither of amber nor musk*; it was their justice and liberality that made them celebrated." From D'Herbelot, p. 337. See Outl. p. 296. "As eastern (as well as western) poets frequently style the ladies they celebrate angels (see Ibrahim's verses, in Lady M. W. Montague's Lett.) we may believe from *these words* of Assadi, that they have been wont also to represent them as having *bodies of amber and musk.*" Ibid. And it is pretty clear, I think, that a compliment of this kind was intended by the sacred poet in this verse.

SCENE

SCENE THE FIFTH.—*The Palace of Solomon.*

SOLOMON *(to the Spouſe).*

8. O come with me, from Lebanon away,
My ſpouſe—from Lebanon's exalted height
Thine eyes avert, nor Amana ſurvey,
Nor Shenir's head, when deck'd with golden light,
Nor Hermon's lofty brow, with gliſt'ring dews bedight.

V. 8. "We cannot, ſays Mr. Harmer, underſtand Lebanon, Amana, Shenir, and Hermon, *literally:* a princeſs of Egypt would hardly have been brought to Solomon that way; the diſtance alſo was too great for the daughters of Jeruſalem to go to, in order to return ſinging in proceſſion from thence to the city. Thoſe places were very different from each other, and ſhe could have only ſtopped at one of them, when *this proceſſion* met her; from whence ſhe is invited to proceed forward: for, if they were all parts of one and the ſame range of mountains, yet they were different parts, and perhaps conſiderably diſtant from each other." The ſame ingenious gentleman informs us, that "proceſſions of virgins were not wont to go out to the diſtance of ſeveral days journey, to meet *even a royal pair*: but that Lebanon, it is certain, was ſeveral days journey from Jeruſalem, and in the extremity of Solomon's kingdom. He then proceeds to conſider *it, in a figurative ſenſe,* as expreſſive of the dangers to which they are expoſed who *dwell in idolatrous countries.* Agreeably to this, it ſeems, *other places*, conſidered in contradiſtinction from Mount Zion, the ſeat of the moſt ſolemn worſhip of the true God, are called *mountains of prey* by the Pſalmiſt, Pſ. lxxvi. 4. The interpretation he propoſes is "*Come with me from Lebanon*, turn away thine eyes from Amana, &c. and *look on me with tenderneſs.* La Roque tells us (Voy. de Syrie, &c. p. 70,) in his deſcription of Lebanon, that "there are many tigers and bears in that mountain, but he makes no mention of *lions*. Ruſſell informs us, that it is on the Euphrates, betwixt Bagdat and Buſſorah, that the lion is found, in low grounds near water." See Outl. p. 130, 1, 2, 3.

O look

O look on me with tenderneſs and love!
Shun, ſhun thoſe heights where bears and tigers rove,
Thoſe humid dens, and deep ſequeſter'd cells,
Where the fierce lioneſs ſecurely dwells,
Thoſe mountains dire where ſpotted leopards ſtray,
Darting ferocious on their trembling prey.

9. From one bright eye a piercing dart
Elanc'd, has vanquiſh'd all my heart;
O how it ſtruggles to be free!
But ſtill entangled with that chain,
(Which idly from it's fellows ſtraying,
Now o'er thy ſnowy boſom's playing)
In vain it ſighs for liberty,
For freedom ſtill it pants in vain.

10. My ſpouſe, how beauteous is thy love,
How excellent to me!
The ruddy wines, that ſparkling move,
Leſs grateful are than thee:

Ver. 9. "*Thou haſt raviſhed my heart with one of thine eyes, with one chain of thy neck.*"—"One dart from your eyes (ſays Ibrahim) has pierced through my heart." See Lady M. W. M.'s Lett.—"Andis it not natural and graceful (ſays Mr. Harmer) to mention the ornament of *one ſide of the neck*, to mark out a gentle turning of her head *in part to him*, expreſſive of affection mingled with great modeſty?" Outl. p. 292.

Far

Far more delicious is thy love than wine,
When the brisk liquors o'er the goblets shine:
More sweet the scent thy precious perfumes yield,
Than all the spices of En-gedi's field.

11. Thy rosy lips, O gentle spouse, dispense,
In copious strains, enchanting eloquence!
Whene'er thou speak'st, the honey'd accents all
Awake the mind to rapture as they fall!

Ver. 11. "*Thy lips drop the honey-comb*"—expressing her sweet and melting conversation. "*Pleasant words are an honey-comb, sweet to the soul.*" Prov. xxi. 24.——"*Like the smell of Lebanon.*" "Lebanon abounds with various odoriferous trees, from which the finest gums are extracted, particularly frankincense; from whence some derive the name of Lebanon; לבונה, frankincense." Note on New Translation, p. 75. Mr. Harmer thinks the expression "may allude to those *chests of cedar* in which the garments of the rich and great were, and commonly are deposited, and which, we know, will strongly perfume such garments." Outl. p. 293. *As brides* were perfumed *in an extraordinary manner*, I imagine the words are designed as a compliment, intimating that the *care she had taken to render her person agreeable* on this occasion, was not concealed by him to whom she sought to recommend herself. Perfumes are used in the most lavish manner in the East, the heat of the climate making them *necessary*; "*All thy garments smell of myrrh, and aloes, and cassia,*" says the holy Psalmist, Ps. xlv. 8. (speaking of a royal bride). "*The smell of thy garments is like the smell of Lebanon,*" says our author. And *Isaac said*, "*The smell of my son is as the smell of a field which the Lord hath blessed.*" Gen. xxvii. 27. "On common visits to the great in Turkey, fair slaves are introduced with silver *censers* in their hands, which they *fume* the air with amber, aloes-wood, &c." as Lady M. W. Montague informs us, Lett. p. 91; who also says—"that her hair, clothes, and handkerchief were (on another visit) *censed* by two kneeling slaves."

Honey and milk thy tuneful tongue imparts
In melting language to our yielding hearts.
Thy garments, sweet as Lebanon, exhale
Their pow'rful odours on the buoyant gale.

END *of* CANTO *the* THIRD.

DAY

DAY THE FOURTH.

SCENE—*A Royal Pavilion in the Palace Garden.*

SOLOMON *and the* SPOUSE.

CANTO THE FOURTH.

[Time, Morning.]

SOLOMON *(to the* SPOUSE.)

V. 12. MY ſiſter-ſpouſe is like a garden fair,
Enclos'd, by nature's ſkill, with wondrous care,
While on each ſide the ſhelt'ring mountains riſe,
(Shooting in rocky columns to the ſkies)

Deep

Ver. 12. "*A garden incloſed, ſpring ſhut up, fountain ſealed.*" Mr. Maundrell informs us, that they went, April 2, 1696, to viſit ſome places in the neighbourhood of Bethlehem. "The firſt place that we directed our courſe to (ſays he) was thoſe famous fountains, pools, and gardens, which were the contrivance and delight of *King Solomon*, alluded to Eccleſ. ii. 5, 6. About the diſtance of an hundred and forty paces from theſe pools, in the ſame

Deep in the length'ning vale ſecurely grows,
Untouch'd by vulgar hand, the maiden roſe.
All pure art thou, as ſprings that glide unſeen
'Neath vaulted rocks, that bound the neighb'ring green;
Which, ſafely ſeal'd, no foul pollution know,
But riſe tranſlucid, and tranſlucid flow:
Chaſte as the draught the ſecret fountain yields,
When fervid ſummer blaſts the ſick'ning fields.

13. Thy virtues, royal fair one! riſe
Like ſome ſweet paradiſe, whoſe bloom,
Expanding 'neath congenial ſkies,
Breathes on the gale it's choice perfume;

Within

from which they principally derive their waters. This (the friars told us) was the *ſealed fountain, to which the holy ſpouſe is compared*, Cant. iv. 12; and they pretend a tradition, that King Solomon *ſhut up theſe ſprings*, and kept the door of them *ſealed with his ſignet*, to preſerve the waters for his own drinking, in their natural freſhneſs and purity. Nor was it difficult thus to ſecure them, they riſing under ground, and having no avenue to them but a little hole, like the mouth of a narrow well. Theſe waters wind along through two rooms, cut out of the ſolid rock, which are *arched over* with ſtone arches, very ancient; perhaps the work of Solomon himſelf. Below the pools runs down a *narrow rocky valley, enclosed on both ſides with high mountains*: this, they told us, was the *enclosed garden* alluded to in the ſame Song." See Maundrell's Travels, p. 87.; likewiſe Mr. Parkhurſt's Heb. Lex. under נעל H. p. 94.

Ver. 13. "The bridegroom having, in the preceding verſe, called the bride an

enclosed.

Within whoſe verdant borders we behold
Pomegranates, ting'd with vegetable gold:
Delicious fruits of varied hues,
Beſprent with artificial dews.
When the dedal fountain pours
Limpid drops, in trickling ſhow'rs,
Lighting on the *Hennah* pale,
And ſpikenard trembling with the gale.

14. Scented canes and ſaffron grow
Where the gurgling ſtreamlets flow;
Spikenard and cinnamon we find,
With other precious ſpices join'd;
And, far remov'd from purly rill,
Tall frankincenſe aſcends the hill;
The hill rich myrrh and aloes love,
And mingling, graceful, form a grove;
The grove, relax'd by ſouthern breeze,
Sheds ſweets from aromatic trees.

enclosed garden, here carries on the allegory, and compares her virtues and accomplishments to all the choicest productions of an eastern paradise." Note on New Translation, p. 57.

Ver. 14, line 7. "'Tis not the plant, but wood of aloes, which is here meant; this, when dried, is of a very fragrant smell." Note on New Translation, p. 75. And see Parkhurſt's Heb. Lexicon, under אהלים III.

O ſpouſe!

15. O ſpouſe delicious to thy lover's ſight,
As bubbling fountains ting'd with noon-tide light,
Whoſe living waters down the channels ſtray,
Shining reflective in the ſolar ray;
Whoſe waves derive from *Lebanon* their ſource,
Winding through flow'ry vales their mazy courſe:
Firſt from the chaſm in his awful ſide,
The rude cataracts in broken murmurs flow;
Till all uniting in one ample tide,
With melting warblings glides the ſtream below.

Awake,

Ver. 15. "*A fountain of gardens, a well of living waters, and ſtreams from Lebanon.*" The bridegroom here compares the bride to fountains and ſtreams; for what is ſo enchanting to an Aſiatic, as *ſhady gardens, fragrant plants, bubbling fountains*, and *cooling ſtreams*? To all theſe, in the 12th, 13th, 14th, and 15th verſes, is the ſpouſe compared. Almoſt all their notions of felicity are taken from freſhneſs and verdure: A green meadow, and clear rivulet, afford pleaſures to an *Oriental*, that we (in our cold climate) do not, cannot taſte, in ſo *exquiſite a degree*, even when in the full fruition of thoſe things. Mr. Maundrell informs us, "that near Damaſcus, he ſaw a very beautiful bagnio, and not far from it, a coffee-houſe, which had two quarters for the reception of gueſts: *That* deſigned for *ſummer*, was a ſmall iſland, waſhed all round with a large ſwift ſtream, and ſhaded over-head with trees. We found here (continues he) a multitude of Turks, regaling themſelves in this enchanting place; *there being nothing in which they ſo much delight, as greens and water.*" Trav. p. 122. Of *the ſtreams from Lebanon*, Mr. Maundrell ſpeaks thus: "There is a very deep rupture in the ſide of Libanus, running, at leaſt, ſeven hours travel directly up into the mountain. It is on both ſides exceedingly ſteep, and high, clothed with fragrant greens from top to bottom, and every where refreſhed

with

16. Awake, O north! and come, thou southern gale!
(Breathing propitious through the flow'ry vale)
Bid trees, exuding, precious spices shed
On vernal carpets, 'neath their umbrage spread;
Call all the odours of my garden forth,
Soft southern breezes, cool refreshing north.

SPOUSE (*to* SOLOMON.)

Then come, my love; the genial breezes blow,
The bark distends, the aromatics flow;
Delicious fruits thy princely hand invite,
And flowers, expanding, court thy curious sight.

with fountains falling down from the rocks in pleasant cascades, the ingenious work of nature. The streams all uniting at the bottom, make a full and rapid torrent, whose agreeable murmuring is heard all over the place, and adds no small pleasure to it." Tray. Sunday May 9, p. 118. "These waters seem to be referred to, Cant. iv. 15." Wells's Sacred Geography, vol. ii. p. 668.

Ver. 16. "*Awake, O north wind, and come, thou south, blow upon my garden, that the spices thereof may flow out.*" We are not to suppose that these two contrary winds were invoked to blow together, or in immediate succession to one another. "Come, thou cool north wind, blow upon my garden; refresh and reanimate it's drooping productions. And come, thou south wind, in due and proper season, when the swelling bark of the aromatic trees requires thy emollient breath—*then come thou*, and cause the rich spices to flow out in copious effluvia."

SOLO-

SOLOMON *(to the* SPOUSE.)

V. 1. I've view'd my garden's varied bloom,
And pleas'd inhal'd it's rich perfume;
I've cropt my myrrh with ſpices rare;
The honey on my palate glows;
I've drunk my wine, in vaſes fair,
With milk commix'd with niceſt care,
Till o'er the brim briſk curdling maſſes roſe.

SCENE THE SECOND—*A Pavilion in the Palace Garden.*

The Nuptial Banquet.

SOLOMON *(to his Friends, aſſembled at the Banquet.)*

(Time, Evening.)

Eat, O my friends! and drink with me,
Quaff deep th' inſpiring draught;
Till, loſt in mirth and rapt'rous glee,
Confuſion mingle with the riſing thought:

Mark

CHAP. V.

Ver. 1. In the firſt part of this verſe, Solomon addreſſes himſelf to *the bride*; at the words, "*I have eaten my honey-comb*," &c. he ſpeaks to *his friends*, ſuppoſed

Mark well the gen'rous wine—aright it moves;
Drink deep, my friends; drink to our plighted loves.

END of CANTO *the* FOURTH.

posed to be partaking of the nuptial banquet. "Milk and honey (says Dr. Shaw) always make part of the entertainment among the Turks and Moors." Trav. p. 297.

"*I have drunk my wine with my milk.*" This alludes to the eastern custom of acidulating the milk with some kind of tart wine; perhaps with that made of the juice of the pomegranate, which is in high estimation in the hot countries, and so making a kind of sillabub.

"Yea, *drink abundantly.*"—שכר signifies to satisfy, satiate, to satisfy thirst, or the desire of drinking (as יבע, of eating) to drink heartily, or freely, to be cheared with drink." See Parkhurst's Lex. in voc. p. 683. "*Of our loves,*" says the New Translation. I hope I may be pardoned for saying *to* our loves.

Draught may be imagined, at first view, not to rhyme well with *bought*; but I beg leave to observe, that in *many* counties it is pronounced *drawt*, not *draft*. That draught, *the act of drinking*, is derived from *draw*, see Johnson's Dictionary; and in the remarks of the Critical Reviewers on Sheridan's English Dictionary (Review for May 1780) may be found several authorities from our English poets for making these two words rhyme together.

DAY THE FIFTH.

SCENE—*The Palace of the Jewiſh Queen, in the Country.*

JEWISH QUEEN *and* ATTENDANTS.

CANTO THE FIFTH.

(Time, Morning.)

JEWISH QUEEN *(recounting to the Daughters of Jeruſalem an Adventure that had happened on the preceding Night.)*

V. 2. I SLEPT—but O! my anxious mind,
To peaceful ſlumber diſinclin'd,
Still brooded o'er it's mighty woes,
And in my dream the ſhad'wy train aroſe;
When lo! a voice the mighty gloom pervades!
('Twas love's known voice that murmur'd thro' the ſhades.)
He

Ver. 2. Solomon muſt have gone (as Mr. Harmer obſerves) *ſome diſtance* From his own palace, in queſt of his Jewiſh queen; to her country retirement, no doubt, whither ſhe had withdrawn (as before obſerved) *at the king's requeſt*, Ch. ii. 10; and from whence (it ſhould ſeem) ſhe *would not* be prevailed on to

He knock'd—attent I caught the welcome ſound,
And heard from vaulted domes thick-anſw'ring ſtrokes
rebound,
" Quick ope to me, my gentle love,
" My undefil'd, my turtle-dove;
" For ah! my head is fill'd with dew,
" My locks with drops of gliſt'ning hue."

come forth, in order to pay the proper *compliment* to the bride, which her new dignity required, and as common good-breeding might have induced this haughty queen to have done, and as it appears the *other queens, concubines, and virgins had done*, on her arrival at Jeruſalem, mentioned ch. vi. 8; and *this* I take to have been the *cauſe* of *Solomon's viſit* at this time: For though, from the tenour of the poem, it appears he was tender of her peace, and ſought by *every gentle meaſure* to win her to an acquieſcence, yet her wilfully abſenting herſelf from his court, when the time of complimenting the new queen was arrived, and *perſiſting in the reſolution of keeping her diſtance*, touched the monarch, and induced him to ſeek a *perſonal converſation*, hoping thereby to make a mutual agreement between the parties. Solomon might, for ſome private reaſons, with the *conſent of his Jewiſh queen*, when he was conducting the bride into the royal city; but that over, it was reaſonable to expect her ſubmiſſive acquieſcence in the meaſure, and her conſequent good behaviour. To the ear of a *weſtern* wife, I grant, the doctrine *ſounds harſh*; but in thoſe countries where polygamy is allowed, a lady is not ſuppoſed to regard theſe matters; nor was there occaſion to be over-nice here, as it appears the young king had already (excluſive of the two ladies in queſtion) no leſs than *threeſcore wives of the firſt order*, and fourſcore wives of an inferior ſort, whom the Tranſlation ſtyles *concubines*, ch. vi. 8; but who are not to be looked on as women of *that denomination among us*. Buſbequius tells us, that " the difference between a wife of the moſt dignified kind, and a concubine, is this—the wife has a dowry appointed her—the concubine has none."—See Outl. p. 19.

3. My veſt (ſaid I) is laid aſide,
And ev'ry ornament of pride;
My feet are waſh'd: How can I riſe,
When midnight ſlumbers hover o'er my eyes?

4. I ſpake; when lo! the hand of love
Retouch'd the ſounding door;
Then all the tender paſſions ſtrove:
With force unfelt before!

5. In-

Ver. 3. "*I have put off my coat—I have waſhed my feet, how ſhall I defile them?*" The eaſtern ladies ſleep generally in their drawers, and all leaſt one or two waiſtcoats, and in winter in their furs: The houſes likewiſe of the great ladies, in thoſe countries, are kept ſo extremely neat, that had ſhe riſen at the king's requeſt, ſhe would have been in no danger of taking cold, or of ſoiling her new-waſhen feet; beſides, ſurrounded by her attendants (as *Princeſſes in the Eaſt conſtantly are*) ſhe need not have ariſen *herſelf* at all; for at her command they would certainly have admitted the king; and I conclude, had not they been *forbidden by the queen*, they would of courſe have opened to their royal maſter. The whole of her reply was declarative of *anger* and *reſentment*; and the excuſes of angry people are often frivolous, and little conſiſtent with truth.

Ver. 4. "*My beloved put in his hand through the opening of the door,*" (not in at the *caſement*, as good Biſhop Patrick ſuppoſed, with deſign to pull her out of bed.) The curious have remarked (ſays Mr. Harmer) "that if their gates are ſometimes of iron and braſs, their locks and keys are often of *wood*; and that not only of their houſes, but of their cities too. Thevenot, ſpeaking of Grand Cairo, ſays, All their *locks* and *keys* are of *wood*; the keys are bits of timber, with little pieces of wire, that lift up other pieces of wire that are in the lock, and

5. In haſte I roſe t' admit my royal gueſt,
While flush'd with hope my cheeks like roſes bloom'd;
With unctious hand the yielding lock I preſs'd,
And pow'rful ſweets the midnight air perfum'd;
Pure liquid myrrh my fragrant fingers ſhed,
And o'er the handles of the bolt it ſpread.

6. I open'd to my royal love,
But he was far away;
My ſoul with ſad emotions ſtrove,
And fail'd with dire diſmay!

and enter into certain little holes, out of which the ends of the wire that are in the key having thruſt them, the gate is opened: But without the key, a little ſoft paſte, upon the end of the finger, will open the lock. What is here obſerved, may ſerve to illuſtrate this verſe. Solomon attempted to open the door, by putting in his fingers *at the key-hole* (according to ſome ſuch method as deſcribed above) but it did not open. The handles of the lock are, Mr. Harmer ſuppoſes, theſe wires; the word ſometimes ſignifying branches, which theſe wires reſemble." See Obſervations on divers Paſſ. of Scrip. vol. i. p. 208.

"*My hands dropped myrrh.*" It is to be ſuppoſed, that the queen had been *copiouſly anointed*, as well as waſhed (ver. 3)—in expectation, perhaps, of the king's arrival; and the *abundance* in which the eaſtern ladies uſed perfumed unguents conſidered (ſee Eſth. ii. 12) may account for this paſſage, *My hands dropped myrrh.* There is a thought very ſimilar, in Mr. Jones's allegory of the *Seven Fountains*:

"She turns the key; her cheeks like roſes bloom,
"And *on the lock her fingers drop perfume.*"

See Poems, p. 45.

Eſth.

His parting words, engraven on my mind,
Sunk deep, and left a laſting ſting behind.
Long while, oppreſs'd with anxious thought,
I ſought him—but in vain I ſought!
I call'd him—but no kind reply
Return'd he to my plaintive cry.

7. The watchmen found me; with relentleſs blows
They ſmote me, mocking at my ſilent woes:
Down from the tow'ring walls the keepers flew,
And the cloſe veil from off my temples drew:

No

Ver. 7. "*They ſmote me, they wounded me.*" "They hurt me, or made me ſorely ſmart. נכה does not always ſignify a *ghaſtly wound*, but ſometimes ſuch ſharp cuts or ſtripes as are inflicted by wholeſome diſcipline." See note on New Tranſlation, p. 78.—"The accounts of ſome travellers, concerning the treatment the wives of the great men ſometimes meet with in the Eaſt, is really aſtoniſhing. Theſe שמרים, or keepers, not only talk to them in *rough language*, and hunt them from place to place, but make no ſcruple of *puniſhing them corporally too*. If this be the ſtate of the eaſtern ladies, the *complaint* of *this princeſs* will not appear ſo unnatural as we may have been ready to imagine." See Out. p. 316, to which I beg leave to refer the curious reader.—"*Plucked my veil off me.*" This paſſage is not to be underſtood as by the generality of commentators, in the ſenſe of taking her veil away from her, but only taking it off to *know or to expoſe her*." Note on New Tranſlation, p. 78.—And here it may be neceſſary to obſerve, that the queen met with a treatment from theſe watchmen or keepers very *different* from that which ſhe received from them in her nocturnal ramblings, ch. iii. 3. To account for which, *different* reaſons have been aſſigned, but the true one, perhaps, lies yet concealed; which ap-

pears

No more conceal'd I mock'd their prying ſight,
But ſtood confeſt, 'mid gleams of borrow'd light;
For ſplendid lamps their trembling rays diſplay'd,
With varying luſtres, through the midnight ſhade.

8. I charge you, O ye virgin throng!
If my belov'd ſhou'd paſs along,
While you around the city rove,
O tell him I am ſick of love!

pears to have been ſimply this, ch. iii. 3. ſhe met the watchmen, and *immediately* interrogated them, ſaying, "*Saw ye him whom my ſoul loveth?*" Before they could reply (for we read of no anſwer to this queſtion) *ſhe found him whom her ſoul loved.* Firſt, the very queſtion argued her quality, as no ordinary woman, rambling about at midnight, would have dared to enquire for the king in terms like thoſe; oriental majeſty being treated with the profoundeſt reſpect. Secondly, the immediate appearance of the king ſilenced all impertinencies on the part of the keepers, had they been diſpoſed to talk to her roughly, or to inflict blows. In the verſe before us the circumſtances differ, though that difference has *not* been duly attended to by preceding commentators. The queen met the watchmen, as before, but ſhe ſpake not to them (probably her recent *ill treatment* of her royal partner, ſee ver. 3, might make her fearful of repeating the enquiry.) Her *ſtrict ſilence*, and apparent dread of being known, which appears from her receiving even *blows without complaint*, and *wrapping herſelf cloſely up in her veil*, raiſed ſuſpicions to her diſadvantage; which induced them (at length) to *take off*, or *lift up the veil*, in order to ſee who this *obſtinately ſilent woman* was. But, no ſooner did they diſcover that it was the *queen*, but their blows and impertinencies ceaſed at once, and ſhe was diſmiſſed *in conſequence of that diſcovery.*

VIRGINS

VIRGINS of JERUSALEM *(to the* QUEEN*)*.

9. What is thy beloved? say,
Thou fairest of the fair!
What sov'reign charms does he display,
That claim such earnest care?
What is thy beloved, say,
More than another's love?
Superiour darts his potent ray
Salem's bright sons above?
Stands he distinguish'd noble youths among,
When fair perfection gilds the blooming throng?

JEWISH QUEEN, *in reply (describing the charms of her royal lover.)*

10. My love is white, and ruddy as the morn,
Radiant as those whom bridal vests adorn,
When silver lamps pour round their fulgid rays,
And tissued robes reflect the dazzling blaze.

Ver. 10. "*The chiefest* (says our translation) *among ten thousand*," but Mr. Parkhurst renders the words דגול מרבבה "lighted with ten thousand lamps, or, dazzling (as a gaudy bridegroom) surrounded with ten thousand lamps." See Heb. Lex. in דגל. II. p. 108.

11. As

11. As gold reſplendent ſhines his royal head,
His raven locks o'er his fair ſhoulders ſpread,
The floating ringlets wanton in the wind,
Salute his cheek, or, graceful, fall behind.

12. His eyes are as the eyes of milk-white doves,
Which woo, by ſwelling ſtreams, their plumy loves;
Peaceful they ſit the ample floods beſide,
And cooing ſip the waters as they glide.

13. His downy cheeks are like a ſpicy bed,
Whence choiceſt aromatics riſe,
Which, ſweetly budding forth, unceaſing ſpread
Their rich effluvia through the ſkies.

His

Ver. 11. "*As the moſt fine gold*"—alluding to the *crown royal*, which was of *gold*. Comp. ch. iii. 11. "*His locks buſhy and black as the raven.*" "Black hair, Sir John Chardin obſerves, in a note on ch. v. 11. is reckoned moſt beautiful, and is moſt eſteemed in the eaſt. And thoſe whoſe hair is of ſome other colour dye it black." See Additions to Outlines, p. 3.

Ver. 12. "*As the eyes of doves*"—"ſparkling, and yet mild, as thoſe of milk-white doves, when they are delighted as they ſit by the water-ſide. See Parkhurſt, Bochart, &c. note on New Tranſlation, p. 79.

Ver. 13. "*His cheeks* (or rather his *beard*, which covered his youthful cheeks) *like* מגדלות מרקחים *towers of perfumes*: vaſes for preſerving perfumes, in uſe among the Hebrews." See Parkhurſt's Lex. in מגדל. IV. p. 128. The general ſenſe

confiſts

His lips are lilies dropping honey-dew,
Ting'd with the ruby's animated hue.

14. His hands are rings of gold, where dazzling glows
The yellow chryſolite in ſparkling rows.

Like

conſtant uſe of perfumes has been often mentioned in theſe notes, as there are *continual alluſions* to *that cuſtom* in this Song, as well as in other oriental compoſitions. The beard, among the Jews, &c. was ſuffered to grow to the length nature deſigned; and when it had *once imbibed* the rich odours, muſt be ſuppoſed long to have retained them. Mr. Maundrell informs us, "that at the concluſion of a viſit which he paid to the baſſa of Tripoli, his *beard* was perfumed in the following manner: "Then comes the finiſhing part of the entertainment, which is perfuming the beards of the company: they have for this purpoſe a ſmall ſilver chafing-diſh covered with a lid full of holes, and fixed upon a handſome plate. In this they put ſome freſh coals, and upon them a piece of lignum aloes, and then ſhutting it up, the ſmoke immediately aſcends with a grateful odour, through the holes of the cover. This ſmoke is held under every one's chin, and offered (as it were) a ſacrifice to the beard." See Travels, p. 30. "*His lips lilies*"—compared to lilies, either on account of their ſoftneſs, or (as Biſhop Patrick ſuppoſes) of their *red* colour, reſembling the rubens lilium, which he tells us is very highly eſteemed in Syria. "*Dropping ſweet-ſmelling myrrh*," denotes the ſweetneſs of his converſation, and is ſuppoſed by Sir Thomas Brown to refer to the roſcid and honey drops obſervable in the flowers of martagon, and inverted-flowered lilies, and is probably the ſtanding ſweet-dew on the white eyes of the crown-imperial, now common among us." Note on New Tranſlation, p. 79.

Ver. 14. "*As gold rings ſet with the beryl.*" Mr. Sandys informs us, that, "among the Egyptian Moors, thoſe of the better ſort wear hoops of gold and ſilver about their arms." Trav. p. 85. lib. ii. Something of this ſort was worn by Solomon,—a kind of gold *bracelet*. Judah left his bracelet in pledge, Gen. xxxviii.

Like pureſt ivory, delicately white!
Appears his waiſt, with ſnowy tunick dight;
The ſnowy tunick, edg'd with gold and blue,
Like radiant ſapphires glitters to the view.

15. His comely legs, like marble pillars ſhine,
Round which, with art, the linen draw'rs entwine;

Below

xxxviii. 18. "*Bright ivory overlaid with ſapphires.*" This refers to the tunic, or cloſe *under*-coat, which appears to have been made of white, edged with blue, beſprinkled with gold ſpangles,—the colour of ſapphires. (comp. vii. 2.) white and blue were royal colours." See Eſt. viii. 15. Parkhurſt. Dr. Shaw, ſpeaking of the dreſs of the Arab men, ſays, "ſome wear, underneath their hyke, a cloſe-bodied frock, or *tunic*, called a jillobba, with, or without ſleeves, not unlike the Roman tunica." Trav. p. 226. Sandys tells us, that "the Turks wear an half-ſleeved coat girt unto them with a towel." Lib. i. p. 50. "The Egyptians," ſays the ſame author, "wear ſide-coats of linen girt to their waiſts." Lib. ii. p. 85.

Ver. 15. "*As pillars of marble, ſet upon ſockets of fine gold.*" "Ebenezer (ſays Mr. Harmer) his legs being *like pillars* of *marble*, refers to the breeches [or drawers] of fine linen he wore; ſuch garments being ordered to be worn by the prieſts of God, whoſe veſtments were appointed for glory and beauty." Exod. xxviii. 42, 43. See Obſ. p. 117. Sandys ſays of the Turks, that "they wear next the ſkin a ſmock of calico, with ample ſleeves, under this a pair of calſouns (or drawers) of the ſame, which reach to their ankles; the reſt naked, and going in *yellow* or red ſlip-ſhoes, picked at the toe," &c. Lib. i. p. 49. Solomon's ſlippers or ſandals appear to have been *yellow*, as his feet are compared to *ſockets of gold*. The modern Turks, even to the Grand Signior, are extremely fond of *yellow ſlippers*, and they will not permit either Jews or Chriſtians to wear them of *that colour*. Complete Syſt. of Geogr. vol. ii. p. 20. col. 2.

Below the draw'rs rich ſandals we behold,
Like finiſh'd pedeſtals of burniſh'd gold.
Majeſtic as thoſe cedars that ariſe
From Lebanon's exalted height,
Puſhing their verdant branches to the ſkies,
With native excellence bedight,
Beams his fair countenance, with grace replete,
Awfully mild, majeſtically ſweet!

16. His mouth is fragrance, ſuch as flows,
When morning breathes, from dewy roſe;
Yea, he is lovely as the dawning day!
Such is my royal friend, ye tuneful throng,
Such is my beſt-belov'd! O virgins, ſay,
Mark'd ye ſuch charms Salem's bright ſons among?

The Aſiatics were always famous for *beautiful ſhoes*, which fit as exactly to the foot as a neat kid glove to the hand. So Homer,

"And ties to his feet gay ſhoes."

"*Like Lebanon, excellent as the cedars!*" "Does not this clauſe intend a ſweetly venerable majeſtic calmneſs?" Outl. 319.

VIRGINS.

VIRGINS *of* JERUSALEM.

V. 1. O where is thy beloved ſtray'd?
Thou faireſt of the fair!
Say, ſhall we ſeek him down the glade,
And tell thy tender care?
O whither is he turn'd aſide?
Perchance to hear the warbling ſtreamlets glide;
Say, ſhall we ſeek him with thee there,
When dews deſcending cool the ſultry air?

JEWISH QUEEN *(to her Attendants)*.

2. My love is, doubtleſs, in his garden ſtraying,
Or 'neath thick trees, on beds of ſpices playing;
Full oft 'tis his, when ev'ning ſhades prevail,
To gather lilies in yon humid vale.

3. I am my love's, and he is mine!
Why does he from truth's path decline?
And roving ſeek, when ev'ning ſhades prevail,
To feed among the lilies of the vale.

END *of* CANTO *the* FIFTH.

DAY THE SIXTH.

SCENE—*A Garden belonging to the royal Palace of Solomon.*

SOLOMON *and the* SPOUSE *(with their Attendants).*

CANTO THE SIXTH.

(Time, Morning.)

SOLOMON *to the* SPOUSE.

4. O! Thou art beautiful, my love,
As Tirzah, tow'ring o'er the grove
New gilt with morning light;
On her gay tow'rs the purple radiance plays,
And kindling domes reflect the fulgent rays:
Tirzah, the ſcene of pleaſure and delight!

Graceful

CHAP. VI.

Ver. 4. "*Beautiful as Tirzah.*" Tirzah was the royal city of the kings of Iſrael, after the revolt from Rehoboam, till the reign of Omri, who built Samaria;

Graceful art thou as Salem to mine eye,
(Salem, the ſeat of regal majeſty)
Whoſe fair perfection future bards ſhall ſing,
When all-inſpir'd, they ſweep the ſilver ſtring.
Dazzling, in theſe thy bridal veſts array'd,
Thou beam'ſt as lamps, reſplendent through the ſhade.

5. Avert thine eyes!—a fatal dart
Has found, and vanquiſh'd all my heart!
Ah! quick the tender paſſions riſe!
I die!—avert thoſe piercing eyes.

maria; (ſee 1 Kings xiv. 17. xvi. 6, 8, 9, 15, 23, 24.) and from this paſſage of Canticles it was remarkable for it's *pleaſant ſituation*, which ſeems implied in it's Hebrew name תִּרְצָה, from רָצָה. See Parkhurſt's Heb. Lex. in רָצָה, p. 649. "*Graceful as Jeruſalem.*" "Jeruſalem was eſteemed the moſt charming place in Paleſtine, and is called by Jeremiah the *perfection of beauty*." Lam. ii. 15. Note on New Tranſlation, p. 80. Comp. Pſ. xlviii. 2.—"*Beautiful for ſituation*, the joy of the whole earth, is mount Zion." Sandys, ſpeaking of Paleſtine, ſays, "a land flowing with milk and honey: in the midſt, as it were, of the habitable world, and under a temperate clime, adorned with beautiful mountains and luxuriant vallies; the rocks producing excellent waters, and no part empty of delight or profit. *Jeruſalem* (continues he) once famed and glorious, elected by God for *his ſeat*, and *ſeated in the midſt of nations*, is like a diadem crowning the head of the mountains." Lib. iii. p. 110, 120. אֵימָה "*Dazzling* כְּבוּרוֹת *as women ſhone upon* by nuptial lamps, the ſplendour of which would no doubt be ſtrongly reflected by their rich attire and jewels worn on the occaſion." See Parkhurſt's Lex. in דָּגַל, p. 108.

Thine auburn hair in graceful treſſes flows,
Shading thy cheeks, more vermeil than the roſe;
Such gloſſy locks Mount Gilead's goats adorn,
As ſleek, aſcending at the break of day,
Refreſh'd, they catch the balmy breeze of morn,
And up the pointed rocks with added vigour ſtray.

6. Thy pearly teeth are like a ſnowy flock
Of ſheep, aſcending from the argent tide,
(Where, from the baſis of the craggy rock,
The rapid ſtreams in briſk meandrings glide)
Which all are twins, none mourns it's fellow loſt,
Or drooping on the plain, or on the white wave toſt.

7. Behind thy veil, what vivid red
Is o'er each radiant temple ſpread!
So glows the gay pomegranate's purple hue,
When the bright ſections open to the view.

8. I've threeſcore queens, of beauty bright,
And fourſcore concubines, as fair,
With tuneful virgins clad in ſhining white,
Who ſweep the warbling ſtrings, and trill the dulcet air.

9. But

9. But she, my dove, my undefil'd,
Admits no proud compeer;
Dear to my soul as is an only child
To her fond parent dear:
Alone she reigns within this ardent breast,
A constant, pleasing, unremitted guest;
The virgin-daughters saw my love,
And blest her in their song;
The queens, amaz'd, beheld her move
With majesty along,
And join'd the concubines! One gen'ral voice
Then rose to swell her praise, and celebrate my choice.

SCENE THE SECOND—*The Garden.*

The Jewish Queen enters the Garden, with her attendants, richly dressed and ornamented.

SOLOMON (*in surprize, on seeing his* JEWISH QUEEN *approaching*).

10. But who is she that moves with princely gait,
And onward comes in this majestic song?

Ver. 9. "*My dove, my undefiled, is one*—i. e. "[illegible] alone in my affections: she is dear to me as an only *child* to her mother; as her darling to her that bare her." See New Translation, p. [illegible] *ing child.* Isa. xlix. 15.

Clear as the morn, bedeckt with orient light,
She ſhines confeſt, and radiates on the ſight!
Fair as the moon, in argent ſplendours dreſt,
Bright as the ſun, inrob'd in golden veſt!
Dazzling as brides, in nuptial pomp array'd,
Beaming effulgent through the midnight ſhade!
When flaming lamps with vivid luſtres blaze,
And tiſſued robes reflect the vary'd rays;

Ver. 10. "*As the morning.*" Theocritus, ſpeaking of the Grecian Helen, Idyll. xviii. ſays,

"As riſing morn diſplays her lovely face,
"So ſhone the golden Helen forth."

Note on New Tranſlation, p. 81.

A lady, in the Arabian tales, is called *day-light*. Thoſe who are remarkable for their beauty are ſtill compared, by oriental writers, to the *ſun* and *moon*: therefore, *fair* as the *moon*, *bright* as the *ſun*, is truly in the oriental taſte. "יפה is *fair* with regard to the complexion: ſee 1 Sam. xvii. 42. ברה—is properly *clear*, unſullied, of unobſcured ſplendour, and therefore is well applied to the glowing ſurface of the great orb of day." Note on New Tranſlation, p. 81. "We are informed, by D'Herbelot, that the late writers of thoſe countries have given the patriarch Joſeph the title of the *moon* of Canaan, that is, the *moſt perfect beauty* that ever appeared above the horizon of Judea." Haſſelquiſt informs us, that "it is likewiſe applied to *female* beauty by the Arabians, who are wont to compare a lady's face to the moon." Outl. p. 329. "The works of the Perſians," ſays Monſ. de Voltaire, "are like the titles of their kings, in which the *ſun* and *moon* are *often* introduced: but he does not reflect, that every nation has a ſet of images and expreſſions *peculiar to itſelf*, which ariſe from the difference of it's climate, manners, and hiſtory." See Jones's Poems, Eſſay i. p. 178.

When gold and gems, inkindling to the sight,
With brilliant sparkles chear the brow of night.

SOLOMON (*to his* JEWISH QUEEN.)

11. Hither I come, the garden's bloom to view;
Descending slowly through the length'ning vale,
I mark it's fruits, enrich'd with morning dew,
While the light foliage trembles with the gale:
If the flow'ring vine appear,
Peeping fost'ring boughs between,
Raptur'd, oft I find it here,
Scenting all the neighb'ring scene;
Here the pomegranates feel the genial ray,
And swell the bud, expanding to the day.

JEWISH QUEEN, *in reply (preparing to quit the Garden.)*

12. I knew it not! my weak unstable mind,
In quest of peace, to solitude inclin'd;

Ver. 11. "*To the garden of nuts*"—"Rather, to the garden kept in order by *cutting*, or *pruning*, hortos putatos; so the words [illegible] seem rather to mean." See Parkhurst's Lex. in [illegible], which word signifies to *take off*, or *away*; so to *prune*, *cut away*.—"There are none of our parterres, according to Lady M. W. Montague, in the gardens of Turkey; but they are all planted with high trees, which afford an agreeable shade, and to my fancy (says she) a pleasing view." Lett. vol. ii. 74.—"Captain Norden speaks of vine-arbours, as common in the Egyptian gardens; and the Praenestine pavement, in Dr. [illegible], gives us the figure of an ancient one." Outl. p. 141.

But now, convinced, my soul prepares for flight;
Adieu! behold me hast'ning from thy sight,
Quick as the chariot thunders o'er the plain,
When Ammi-nadib holds the glowing rein.

NOBLES *of* ZION (*to the* QUEEN *retiring.*)

13. Return! return! O Shulamite, return!
Let not our hearts with expectation burn;
Return! return! that we may look on thee—

VIRGINS *of* JERUSALEM (*to the* NOBLES.)

What wish ye in the Shulamite to see?

NOBLES

Ver. 12. "*The chariots of Ammi-nadib.*" Ammi-nadib was a furious driver of his age; as Jehu in succeeding times, see 2 Kings ix. 20. To place one on the chariots of Ammi-nadib, seems to be equivalent to—You have made me resolve on *instant flight.* "Nothing is more common in Homer, than celebrating particular heroes for their skill in *breaking* and *driving horses in chariots*, though this does not always appear in Mr. Pope's translation, who frequently neglects to give the force of the epithet Ἱππόδαμος, literally *horse-breaker*, meaning for *chariots*; for no other horse-soldiers are mentioned in Homer. The people of Thessaly, who seem to be the first Grecians that *rode on horse-back*, were in the Trojan times looked upon by the rest as monsters, and called *Centaurs.*" Parkhurst.

Ver. 13. "It certainly was *not* usual, *among the Hebrews*, to call women after the name of their husbands, as the ingenious author of the New Translation supposes. See his note, p. 85. השולמית therefore does *not* denote the *wife of Solomon*, but if spelled without the י (as in several Hebrew MSS.) is plainly *the woman of Salem*; (just as המואבית is *the woman of Moab, the Moabitess*,

Ruth

NOBLES *of* ZION.

We wish to see two friendly troops unite,
That each glad heart, replete with gay delight,
May it's sensations chearfully impart,
And send them, glowing, to it's fellow heart.

SCENE THE THIRD—*A Chiosk in the Royal Garden.*

SOLOMON, *the* JEWISH QUEEN, *and their Attendants.*

(Time, Evening.)

CHAP. VII. SOLOMON.

V. 1. How beautiful thy feet, O noble fair!
Adorn'd with sandals, wrought with nicest care,
Where gold, and threads of variegated hues,
Thy captiv'd lover all-inraptur'd views;

Ruth i. 22; [illegible] *the woman of Shunam*, 1 Kings i. 3. &c. &c.) and it appears as if the nobles, by calling the *Jewish* queen by *that name*, meant to give an oblique hint at the meanness of her birth, compared with that of the Egyptian princess; and so to intimate an argument for her *submission* and *reconciliation*. Comp. ch. vii. 1. בת נדיב—i. e. *nobleman's* daughter, not of *royal descent*." Parkhurst.

CHAP. VII.

Ver. 1. *How beautiful are thy feet with shoes, or sandals?* [illegible] that these were anciently an eminent part of female eastern dress, [illegible]

Thy ſtately legs the curious draw'rs infold,
Deckt as with graven ornaments of gold,

Where

in the brief deſcription he gives us of Juno's dreſs, when ſhe intended to captivate Jupiter, does not however omit her *ſandals*. Il. xiv. line 186.

Ποσσι δ' ὑπαι λιπαροισιν εδησατο καλα πεδιλα.

Laſt her *fair feet* celeſtial *ſandals grace*.

POPE.

Lady M. W. Montague likewiſe informs us, that the *ſlippers* of the beautiful Fatima (ſee Letter xxxiii. vol. ii. p. 71) were *white ſattin, finely embroidered*. Parkhurſt's Heb. and Eng. Lex. under נעל. "The Hebrew women were remarkably nice in adorning their ſandals, and in having them fit the foot *neatly*, ſo as to diſplay it's fine ſhape. Vide Clerici Comment. Judith's ſandals are mentioned, among her other ornaments of jewels, her bracelets, &c. with which ſhe ſet off her beauty, when ſhe went to captivate the heart of Holofernes, ch. x. 4; and it is *expreſsly ſaid that her ſandals raviſhed his eyes*," ch. xvi. 9. Note on New Tranſlation, p. 86. Lady M. W. Montague tells us, that her ſhoes were of white kid leather, embroidered with gold. Sandys mentions the "*ſilken buſkins* of a Turkiſh bride." Lib. I. p. 53. נדיב agrees better with our Engliſh word *nobleman*, than with that of prince: and the applying of it here to the Jewiſh queen, points out the proper diſtinction which was to be obſerved between the two ladies, the one the daughter of a *powerful monarch*, the other deſcended only from ſome *Jewiſh nobleman*. The חמוקי here mentioned, appear to be *drawers*, which cover or *conceal* the thighs, being derived from the verb חמק, which undoubtedly ſignifies *withdrawing*, or *concealment*. Comp. ch. v. 6, in Heb. See Lex. in חמק, p. 182. All the eaſtern ladies wear *drawers*; "the firſt part of my Turkiſh dreſs, ſays Lady M. W. Montague, is a pair of drawers, very full,

Where by the toilſome artiſt's ſteady hand
The mimic buds, and leaves and flow'rs expand.

2. Thy

full, that reach down to my ſhoes, and conceal the legs more modeſtly than your petticoats: they are of a thin roſe-coloured damaſk, *brocaded with ſilver flowers.*" See Lett. vol. ii. p. 28. "The citizens of both ſexes (ſays Dr. Shaw, ſpeaking of the Turks and Moors) wear drawers; thoſe of the virgins are made of needle-work, ſtriped ſilk, or linen, juſt as Tamar's garment is deſcribed, 2 Sam. xiii. 18." Trav. p. 228. "The Jewiſh women (ſays Sandys) wear long quilted waiſtcoats, with breeches underneath, in winter of cloth, in ſummer of linen. They are generally fat, good work-women, and can do any thing for profit, that is to be done by the art of woman, conſiſtent with the faſhion of theſe countries." Trav. lib. iii. p. 116. Of what materials the drawers of *this Jewiſh princeſs* were made, we cannot determine; certainly *not of ſilk* (ſilk being unknown in Judea in the days of Solomon.) We are told, "that even in the time of the emperor Aurelian, who lived one thouſand three hundred years later than Solomon, ſilk was ſo ſcarce, that it ſold for it's *weight in gold*; for which reaſon the emperor refuſed his empreſs a garment of it, though ſhe *very importunately deſired one.*" See Obſervations on divers Paſſages of Scripture, vol. ii. p. 354. Silk-worms in our days abound in the Holy Land, but they were introduced *long ſince* the reign of Solomon.

"*Like jewels.*" Whatever theſe *ornaments* might be, which decorated the drawers of the queen, they probably *reſembled* ſuch as were *faſhioned by the graving tool*; they were *like* חֲלָאִים. "The verb חָלָא, ſignifies *to wear away*; from thence, as a noun maſculine plural, חֲלָאִים, ornaments which are made by the workman's continually *wearing away with his graver* the parts of the matter to be wrought. It means (I ſuppoſe, ſays Mr. Parkhurſt) thin ſmooth plates of gold or ſilver, *artfully cut through and engraven*, in imitation of lace." (See Dr. Shaw's deſcription of the *Sarmah*, worn by the Mooriſh ladies, in Notes on ch. i. 11. vii. 5.) And ſo the Jewiſh queen's *drawers* ſeem, like Lady M. W. Montague's, to have been of a kind of *brocade*, that is, "of a ſtuff of gold, ſilver, or, &c. *raiſed* and *enriched with flowers, foliages*, and other ornaments,

according

2. Thy clasp is like a goblet round,
Where mingled liquors play.
When wines, with mantling rubies crown'd,
Reflect the changeful ray:
Thy waist is like an heap of golden grain,
With lilies bounded, rising from the plain.

3. Thy

according to the fancy of the merchants or manufacturers." See New and Complete Dictionary of Arts in BROCADE. Comp. Pſ. xlv. 13, 14.

Ver. 1. "*hands of ſteadineſs*, conſtant, perſevering hands;" *ſuch* ſurely are the hands of the ſkilful graver. See Parkhurſt's Lex. in יָד, p. 21.

Ver. 2. "*A round goblet, which wanteth not liquor.*" Biſhop Patrick thinks this, and the following paſſage, deſcriptive of the *figures* wrought on the *queen's garments*. Mr. Harmer, and others, are of opinion, that it alludes to the *claſp of her girdle*; and it appears to me moſt probable that *it ſhould*, as it is called, after the eaſtern mode (See Preliminary Diſcourſe) by the name of *that part of the body* which is *covered by the claſp*. See a Turkiſh lady in her proper dreſs, Sandys's Trav. p. 53, lib. i. "In Niebuhr, Voyage de l' Arabie, tom. i. p. 135, is a print of a Grecian lady, of Alexandria, in Egypt, the claſp of whoſe girdle reſembles two little oval ſhields; and in Ruſſell's Nat. Hiſt. of Aleppo, p. 201, we have a Turkiſh lady repreſented, with a claſp of three artificial flowers, of precious ſtones I ſuppoſe." Parkhurſt. Lady M. W. Montague informs us, that "a certain great Turkiſh lady had her ſhift faſtened at the bottom with a large diamond, ſhaped like a lozenge; her girdle as broad as the broadeſt Engliſh ribbon, entirely covered with diamonds." Lett. vol. ii. p. 151. The claſp of this queen's girdle was *circular*, and encloſed a beautiful variety of precious ſtones, whoſe *changeful hues* are elegantly compared to the *bubbles* aſcending to the top of a goblet, or cup, filled with *fermenting liquors*.

"*An heap of wheat, ſet about with lilies,*" or bounded with lilies. "Such heaps of wheat, as well as lilies, were objects ſo very familiar to the Jews, that

we

3. Thy two fair breasts like two young roes appear,
The tender daughters of the vernal year.

4. Thy taper neck, inimitably fair!
Nature has form'd with more than usual care;

we may well suppose them to be mentioned *together* in a comparison, without alluding to any *actual custom* of *conjoining them*. The protuberant shape of the queen, covered with a *golden* damask or tissue waistcoat, above and below which the white smock appeared (as being both much longer, and considerably higher) might be aptly compared *to a heap of golden grain*, bounded on the extremities with *lilies*." Parkhurst. "It may be necessary to observe here, that in the east, they do not stack up their corn *in the straw*, as we do, but thresh it out in the field, and then lay it up in considerably large heaps." See Russell's Nat. Hist. of Aleppo, p. 182.

Lady M. W. Montague's account of her *Turkish* dress, will serve to elucidate this difficult passage. "The antery (says she) is a waistcoat made close to the shape, of white and gold damask, with very long sleeves, falling back, and fringed with deep gold fringe, with diamond or pearl buttons. The smock is of fine white silk gauze, edged with embroidery; this smock has wide sleeves, hanging half way down the arm, and is closed at the neck with a diamond button; *but the shape and colour of the bosom is very well to be distinguished through it*." Lett. vol. ii. p. 28, 31. Nothing (says Mr. Harmer) is more common, than to express an *exquisite white* by that of the *lily*; and to use the epithet of *golden*, when poetry speaks of *grain*. Outl. p. 3. *Corpulence* is reckoned *a great beauty* in the east, which induces the women of those countries to use frequently the warm bath, and *certain kinds of food*, which help to *enlarge* their *bale*. The Turkish ladies, according to Mr. Sandys, are elegantly beautiful, for the most part ruddy, clear and smooth as polished ivory, being never ruffled by the weather, and daily frequenting the bagnies. Lib. i. p. 53. And Lady M. W. Montague says, "that every kind of beauty is more common [illegible] than with us."

From thy fine ſhoulders we behold it riſe
Like ſome white tow'r, aſcending from the ground,
Whoſe lofty ſummit ſhoots into the ſkies,
Still leſs'ning to the view it's ſpiring round.
Thy large full eyes with humid luſtre ſhine,
Like Heſhbon's ample pools, unſtain'd and clear,
Serenely mild, and amiably benign,
The faithful tokens of a heart ſincere.

Thy

Ver. 4. "*Like the pools of Heſhbon.*" Solomon compares the eyes of his Jewiſh queen to the pools of Heſhbon, perhaps on account of their beautifully *oblong* form, their *largeneſs*, and ſhining humidity. So Sandys tells us, that "*large* eyes the Turks have in principal repute (affected alſo by the Grecians) as it ſhould ſeem from the beginning, ſince Mahomet doth promiſe *ſuch* (nay as big as eggs) in his imaginary paradiſe: and this Homer attributes, as an eſpecial excellency, to Juno:

——————"*to whom replies*
"*Juno, with the cow's fair eyes.*"

And again—

"The great-eyed Juno ſmil'd." Iliad i.

See Trav. lib. i. p. 53.

Lady M. W. Montague, ſpeaking of the lovely Fatima, ſays—"that ſurprizing harmony of features—that charming reſult of the whole—that exact proportion of body—that lovely bloom of complexion—the unutterable enchantment of her ſmile!—but her eyes!—*large* and *black*—with all the *ſoft languiſhment* of the *blue!*" See Lett. vol. ii. p. 85. *Large eyes* were therefore (and ſtill are) accounted *beautiful* in the Eaſt; and to make them appear larger,

and

Thy noſe ariſes with reſiſtleſs grace;
Diffuſing majeſty o'er all thy face:
Such grace adorns fam'd Lebanon's high tow'rs,
Whoſe juſt proportion charms the judging views,
Which ſtands a monument of regal pow'r,
Rais'd with nice art, commenſurate and true.

and more conſpicuous than nature in common deſigned them, they uſe a certain black powder, which is very artfully conveyed between the eye-lids, as deſcribed by Dr. Shaw, &c. &c.

פוּךְ is mentioned, 2 Kings ix. 30. Jer. iv. 30, as what the women tinged their eyes with; and it appears from the teſtimony of Dr. Shaw and Dr. Ruſſell, (ſee Trav. p. 229. Nat. Hiſt of Aleppo, p. 103.) that what the women about Aleppo *now* uſe for this purpoſe, and alſo the Mooriſh women in Barbary, is the powder of *lead ore*. (Comp. Parkhurſt's Lex. in פוּךְ.) The laſt-mentioned author has given ſo clear an account of their manner of uſing it, that the reader cannot be diſpleaſed with ſeeing it in this place: "They take cylindrical pieces of ſilver, ſteel, or ivory, about two inches long, ſmooth, and of the ſize of a common probe. This they wet with water, in order that the powder may ſtick to it, and applying the middle part horizontally to the eye, they ſhut the eye-lids upon it, and ſo drawing it through between them, it blacks the inſide, leaving a narrow black rim all round the edge. This practice was in uſe too among the *Jews*; ſee The conformity of cuſtoms between the Eaſt Indians and Jews, Art. xv. Hanway's Trav. vol. i. p. 272.—See Parkhurſt's Lex. in פוּךְ. Mr. Sandys informs us, that "the Turkiſh ladies put between the eye-lids and the eye, a certain black powder, with a fine long bodkin or pencil; this powder is made of a *mineral* brought from the kingdom of Fez, and called alcohole, which, by the not diſgraceful ſtaining the lids, ſets off the *whiteneſs* of the eye. They dye alſo their eye-brows, making them half circular, and ſo meet." Lib. i. p. 35.

"*Like the tower of Lebanon*"—alluding to the ſymmetry and juſt proportion of her noſe.

From thy fine ſhoulders we behold it riſe
Like ſome white tow'r, aſcending from the ground,
Whoſe lofty ſummit ſhoots into the ſkies,
Still leſs'ning to the view it's ſpiring round.
Thy large full eyes with humid luſtre ſhine,
Like Heſhbon's ample pools, unſtain'd and clear,
Serenely mild, and amiably benign,
The faithful tokens of a heart ſincere.

Thy

Ver. 4. "*Like the pools of Heſhbon.*" Solomon compares the eyes of his Jewiſh queen to the pools of Heſhbon, perhaps on account of their beautifully *oblong* form, their *largeneſs*, and ſhining humidity. So Sandys tells us, that "*large* eyes the Turks have in principal repute (affected alſo by the Grecians) as it ſhould ſeem from the beginning, ſince Mahomet doth promiſe *ſuch* (nay as big as eggs) in his imaginary paradiſe: and this Homer attributes, as an eſpecial excellency, to Juno:

——————"*to whom replies*
"*Juno, with the cow's fair eyes.*"

And again—

"The great-eyed Juno ſmil'd."
Iliad i.

See Trav. lib. i. p. 53.

Lady M. W. Montague, ſpeaking of the lovely Fatima, ſays—"that ſurprizing harmony of features—that charming reſult of the whole—that exact proportion of body—that lovely bloom of complexion—the unutterable enchantment of her ſmile!—but her eyes!—*large* and *black*—with all the *ſoft languiſhment* of the *blue!*" See Lett. vol. ii. p. 85. *Large eyes* were therefore (and ſtill are) accounted *beautiful* in the Eaſt; and to make them appear larger,

and

Thy noſe ariſes with reſiſtleſs grace;
Diffuſing majeſty o'er all thy face:
Such grace adorns fam'd Lebanon's high tow'rs,
Whoſe juſt proportion charms the judging view,
Which ſtands a monument of regal pow'r,
Rais'd with nice art, commenſurate and true.

and more conſpicuous than nature in common deſigned them, they uſe a certain black powder, which is very artfully conveyed between the eye-lids, as deſcribed by Dr. Shaw, &c. &c.

פוּךְ is mentioned, 2 Kings ix. 30. Jer. iv. 30, as what the women tinged their eyes with; and it appears from the teſtimony of Dr. Shaw and Dr. Ruſſell, (ſee Trav. p. 229. Nat. Hiſt of Aleppo, p. 103.) that what the women about Aleppo *now* uſe for this purpoſe, and alſo the Mooriſh women in Barbary, is the powder of *lead ore*. (Comp. Parkhurſt's Lex. in פוּךְ.) The laſt-mentioned author has given ſo clear an account of their manner of uſing it, that the reader cannot be diſpleaſed with ſeeing it in this place: "They take cylindrical pieces of ſilver, ſteel, or ivory, about two inches long, ſmooth, and of the ſize of a common probe. This they wet with water, in order that the powder may ſtick to it, and applying the middle part horizontally to the eye, they ſhut the eye-lids upon it, and ſo drawing it through between them, it blacks the inſide, leaving a narrow black rim all round the edge. This practice was in uſe too among the *Jews*; ſee The conformity of cuſtoms between the Eaſt Indians and Jews, Art. xv. Hanway's Trav. vol. i. p. 272.—See Parkhurſt's Lex. in פוּךְ. Mr. Sandys informs us, that "the Turkiſh ladies put between the eye-lids and the eye, a certain black powder, with a fine long bodkin or pencil; this powder is made of a *mineral* brought from the kingdom of Fez, and called alcohole, which, by the not diſgraceful ſtaining the lids, ſets off the *whiteneſs* of the eye. They dye alſo their eye-brows, making them half circular, and to meet." Lib. i. p. 35.

"*Like the tower of Lebanon*"—alluding to the ſymmetry and juſt proportion of her noſe.

5. Thy ſtately head, majeſtically high!
With various flowrets elegantly grac'd,
Of ev'ry ſhade, and ev'ry vivid dye,
With wondrous ſkill and lively fancy plac'd;
Appears like Carmel's top, with verdure crown'd,
Where flow'rs, and plants, and od'rous ſhrubs abound.
Thy plaited hair in gaudy treſſes flows,
As in the cryſtal wave the royal purple glows.

6. How-

Ver. 5. "*Like Carmel.*" "The roſes of Sharon—the *verdure of Carmel*—the vines of En-gaddi—and the dews of Hermon, are ſources of many pleaſing metaphors and compariſons in ſacred poetry." Jones's Eſſay i. p. 165.

"Mount Carmel, according to Sandys, ſtretcheth from eaſt to weſt, and hath it's uttermoſt baſis waſhed with the ſea; ſteepeſt toward the north, and of an indifferent altitude, rich in vines and olives, when huſbanded, and abounding with ſeveral ſorts of fruits and herbs, both medicinal and *fragrant*: though now much overgrown with woods and ſhrubs of *ſweet ſavour*. Once celebrated for the habitation of *Elias*." Trav. lib. iii. p. 158. The mountains in the Holy Land are covered with fragrant ſhrubs and plants, as thyme, roſemy, ſage, &c. "Mount Carmel, in particular, is remarkable for the richneſs of it's ſoil, and the nobleneſs of it's vegetable productions." See Egmont and Heyman, vol. ii. p. 11, 13. Outl. p. 112. Dr. Ruſſell tells us, that "the women of Aleppo are very fond of *flowers*, and decorate their *head-dreſs with them*." Outl. p. 112. The comparing of the queen's head (ornamented, we may ſuppoſe, with a variety of flowers) to Carmel *(celebrated for it's vegetable productions)* is ſtriking, and very poetical.

"*Thine hair is like royal purple* (or *the purple of a king*) *bound up in the canals of ſtreams.*" "So the Vulgate *rightly* refers NON to the *purple*, not to the *king*. This *royal* purple the dyers dipt in the *canals*, after having tied it in *ſmall bun-*

6. How beautiful art thou, my love!
How charming to the ſight!
More fragrant than the ſpicy grove,
And form'd for ſoft delight.

7. Pleas'd,

dles. Suppoſe we then, they began by dying the wool in *ſkeins*, and afterwards made it into ſtuffs; and this may ſerve to illuſtrate the compariſon of a lady's hair to royal purple, bound up in the canals or troughs: If we ſuppoſe, what is highly probable, namely, that the eaſtern ladies *anciently* braided their hair in numerous treſſes, in a manner ſomewhat ſimilar to that deſcribed by Lady M. W. Montague." See Parkhurſt's Lex. in רהט, p. 623. Probably alſo the queen's hair might be braided with *purple ribbons*, purple being a royal colour. "My head-dreſs (ſays Lady M. W. Montague) is compoſed of a cap, called *calpeak*, which is in winter of fine velvet embroidered with pearls or diamonds, and in ſummer of a light ſhining ſilver ſtuff. This is fixed on one ſide of the head, hanging a little way down, with a gold taſſel, and bound on with a circle of diamonds, or a rich embroidered handkerchief. On the other ſide of the head the hair is laid flat; here they place (as fancy directs) plumes of heron's feathers, or &c. but the moſt general faſhion is a large bouquet of jewels, made like *natural flowers*, the buds of pearls, the roſes of different-coloured rubies, the jeſſamines of diamonds, the jonquils of topazes, &c. ſo well ſet and enamelled, it is hard to imagine any thing of that kind ſo beautiful. The *hair hangs at it's full length behind* (divided into treſſes braided with pearl or ribbon) which is always in great quantity: I never ſaw (continues ſhe) ſo many fine heads of hair; I counted a *hundred and ten treſſes* deſcending from one lady's head, all *natural*." See Lett. vol. ii. p. 28—31. Dr. Shaw informs us, that "the Moorish women affect to have their hair hang down to the ground, which they collect into *one lock*, upon the hinder part of the head, binding and plaiting it afterwards about with ribbons. After their hair is plaited, they proceed to dreſs their heads, laying cloſe together, above the lock deſcribed, the ſeveral corners of a triangular piece of linen, wrought into a variety of figures with the needle. Perſons of faſhion wear above this a *ſarmah*, which differeth not much in ſhape from the

former

7. Pleas'd, I behold thy graceful ſtature riſe,
As ſome ſtraight palm-tree, of majeſtic ſize:

8. I ſaid, with ardent love poſſeſt,
Up to this ſtately palm I'll go,
And claſp her cluſters to my breaſt,
Her cluſters rich, where dates luxuriant grow;

former head-dreſs, but is made of thin flexible plates of gold or ſilver, variouſly cut through and engraven in imitation of lace. A handkerchief of crape, gauze, or painted linen, bound cloſe about the *ſarmah*, and falling negligently upon the *lock*, completes the head-dreſs of a Mooriſh lady." See Trav. p. 293.

Ver. 7. "*This thy ſtature is like a palm-tree.*" "תמר a palm-tree, from it's *ſtraight upright* growth—Alſo the name of ſeveral women, in alluſion to the *ſtraightneſs, height*, and beauty of the *palm-tree*. So Theocritus compares Helen to a cypreſs-tree in a garden, Idyll. xviii. l. 30. but Ulyſſes, in Homer's Odyſſ. vi. l. 162—3, makes almoſt the very ſame compariſon as the ſacred poet in this verſe, by likening the princeſs Nauſicaa to a young *palm-tree* growing by Apollo's temple at Delos." See Parkhurſt's Heb. and Engl. Lex. in תמר, p. 736—8. The palm-tree, we are told, riſes ſometimes to the height of more than an hundred feet: "I was exalted as a *cypreſs-tree* upon the mountains of Hermon, ſays the ſon of Sirach; I was exalted like a *palm-tree* in Engaddi." Ecclus. xxiv. 13, 14; and of Simon the high-prieſt, the ſon of Onias, he ſays, "he was as a *cypreſs-tree*, which groweth up to the clouds—as a young cedar in Libanus; and as *palm-trees* they (the inferior prieſts) compaſſed him round about." ch. l. 10, 12. See Outl. p. 180.

Ver. 8. "*I will take hold of the boughs thereof,*" ſays our tranſlation; but it is obſerved, that "the palm-tree has *no boughs*, and that though סנסן occur not as a verb, yet as a noun maſc. plur. in reg. סנסנים ſignifies the *cluſters* of fruit in the *female palm* or *date*-tree." See Parkhurſt's Lex. in סן, page 443.

Like

Like cluſters of the vine thy breaſts appear
Through the light gauze, too exquiſitely clear!
More ſweet the breath thy fragrant noſe exhales,
Than citron-groves, refreſh'd by morning gales.

9. Thy ſpeech is like the choiceſt wine,
That moves itſelf aright,
When royal favourites incline
To revel through the night;
Full oft, when morning's ruddy beams ariſe,
And pond'rous ſleep weighs down their glowing eyes,
The ſlumb'rers, warm with the inſpiring draught,
Pour forth, in mutt'ring ſounds, the half-form'd thought.

Ver. 8. line 6. *Through the light gauze*—I am here aware of an obſervation of the *critic*; *gauze*, cries he, is made of *ſilk*, and ſilk, this lady tells us, was *not* known in Judea in the *days of Solomon*. But gauze is likewiſe made of *thread*; the *Scotch gauze* has no ſilk in it, yet is equally *tranſparent*. The Lacedemonian maidens wore *gauze-like* veſtments: we read alſo of *tranſparent veſts*, and *glaſſy veſtments*; and the Greeks and Romans had ſuch *tranſparent ſtuffs* long before *ſilk* was *commonly* uſed among them. It is not to be ſuppoſed that this queen's *neck* was quite *concealed*; but more natural and conſiſtent with the preſent mode of the Aſiatics, to conclude that, *the ſhape and colour of the boſom appeared* advantageouſly *through the light tranſparent covering*, as Lady M. W. Montague informs us her's did, through her ſhift of gauze, which was faſtened under her chin with a diamond button.

Ver. 9. line 7, 8. *Draught—thought.* See Note on ch. v. 1, towards the end.

The JEWISH QUEEN *to* SOLOMON *(expreſſing great joy at the appearance of his returning love).*

10. Yes, my beloved, I am thine,
He feels th' accuſtom'd fire!
His eyes with mild forgiveneſs ſhine,
Commixt with ſoft deſire.

11. Come then, my love, let's ſeek the field,
Where op'ning flow'rs their odours yield;
Let us in ſome lone village reſt,
With peace, and joy, and rapture bleſt.

12. Then we'll riſe at early dawn,
(Lightly tripping o'er the lawn)
Marking oft the vineyard's bloom,
Breathing freſh it's rich perfume;
If the flow'rets on the vine,
Tipt with recent dew-drops ſhine;
If the tender grapes are ſeen,
Peeping through the foliage green;
If the pomegranates feel the genial ray,
And ſwell the bud, expanding to the day.
There, 'mid the umbrage of incircling groves,
I mean to bleſs thee with my tend'reſt loves.

13. The

13. The ripen'd mandrakes scent the air,
And near our gates are seen,
All precious plants, and flow'rets rare,
That blush along the green:

For

Ver. 13. "*The mandrakes give a smell.*" "Hasselquist, speaking of Nazareth in Galilee, says—"what I found most remarkable at this village, was the great number of *mandrakes*, which grew in a vale below it. The fruit now (May 5th) hung *ripe* on the stem, which lay withered on the ground." Voyages, p. 166. "Brookes observes, that the fruit has a strong nauseous smell, though he says nothing about the scent of the flower." The Samaritan chief-priest told Mr. Maundrell (Travels, p. 61) that "the mandrakes were plants of a large leaf, bearing a certain sort of fruit, growing ripe in *harvest*, i. e. in May, O. S. but of an ill savour, and not wholesome." From Cant. vii. 13. it appears, (says Mr. Parkhurst) that they yielded a *remarkable smell* at the time when *vines* and *pomegranates flowered*, which, in Judea, is about the end of April, or the beginning of May (see Mr. Harmer's Outlines, p. 147); therefore this smell seems rather to have arisen from the fruit than the flower. See more in Parkhurst's Heb. and Eng. Lexicon under דוּדָא. II. p. 108, 9.

"*Near our gates all* מגדים—rendered by Montanus, delicata; our translators have added *fruits*: now it does not appear from the text, that fruits were ripe in Judea at this time; vines and pomegranates were blossoming, and the *first figs* no bigger than a common plumb: delicious fruits are mentioned, ch. iv. 16; but that is to be understood *figuratively*: *citrons* are called for, ch. xi. 5; but they must be citrons of the former year, the citron being a durable fruit. Mr. Harmer is of opinion, that "*curious plants* are here meant," in the knowledge of which the Jews excelled in the time of Solomon, that prince himself being extremely fond of every thing rare or useful in the vegetable world, and understanding trees and plants, "*from the cedar-tree that is in Lebanon, even unto the hyssop that springeth out of (up by) the wall.*" 1 Kings iv. 33. "We are told of a curious balsam-tree that long flourished in Judea, an object of *great attention to*

For thee, my love, these plants were taught to rise,
These flow'rs to bloom in variegated dyes.

Solomon; which was afterwards translated to Matarea in Egypt, where it continued till about two hundred years ago." Maillet, Lett. iii. p. 111, 112. See Outl. p. 296.

"*New and old.*" By *new* were perhaps meant *exotics newly* introduced into Judea; by *old*, those plants which were natives of that country.

END *of* CANTO *the* SIXTH.

DAY THE SEVENTH.

SCENE—*A Garden belonging to the Royal Palace.*

JEWISH QUEEN *and* ATTENDANTS.

CANTO THE SEVENTH.

(Time, Morning.)

JEWISH QUEEN *(speaking of* SOLOMON.*)*

V. 1. O That thou wert as my fond brother near!
Whose kindred soul with mutual ardour glows,
Whose glist'ning eye pours forth the pitying tear,
Awake, and present to a sister's woes:
Then should I find thee in the public street,
O! I would kiss thee with a sister's kiss;
For sisters thus their darling brothers greet,
Nor crouds, reproachful, judge the deed amiss.

2. Yes,

CHAP. VIII.

Ver. 1, and 2. The Jewish Queen complains, that had Solomon been a brother, instead of an husband, her kisses would have occasioned no invidious reflexions,

2. Yea, I wou'd lead thee to my mother's gate,
Void of pale jealouſy and anxious fear;
There wou'dſt thou freely all thy thoughts relate,
Pouring inſtruction through my liſt'ning ear:
While, grateful, I wou'd high-ſpic'd wine produce,
Refreſhing cordial to the weary ſoul;
Or, if thy thirſt require the acid juice,
Pomegranates tart ſhould crown the mantling bowl.

3. O that his left hand now were laid
Under my ſad deſponding head;
And that his right hand did ſuſtain
Me, ſinking 'neath my love-ſick pain!

ſince a brother would, without reluctance, have converſed freely, inſtructing her fully in *this matter* (relative, we may ſuppoſe, to the *recent marriage* with the Egyptian princeſs) though the huſband was ſo reſerved and ſilent on the ſubject; for it is obſerved by Mr. Harmer, that "the word in the third clauſe of this ſecond verſe, may be as well underſtood to mean the *ſecond* perſon maſc. as the third perſon fem." See Outl. p. 347.

"*Spiced wine of the juice of my pomegranate.*" "*The ſpiced wine*, and *the juice*, or *new wine*, *of my pomegranates* (Heb. עסיס רמוני) are (I apprehend) *different* things; for what can be more different than aromatics from acids?" Parkhurſt. See Hebrew and Engliſh Lex. in רקח, II. and רמון, VII. It is cuſtomary in Turkey, and in other hot countries, to acidulate their liquors with the juice of the pomegranate; and where wine is not forbidden (as it is in all the Mohammedan countries) it is often made entirely of that juice.

The QUEEN *(addressing herself to the* DAUGHTERS *of* JERUSALEM.)

4. I've charg'd you oft, O virgin throng!
To drop the cadence of your song,
And still with cautious steps to move,
Lest ye shou'd wake my sleeping love.

SCENE THE SECOND—*The Palace Garden.*

JEWISH QUEEN *and her* ATTENDANTS.

SOLOMON *and the* SPOUSE *approaching, with the* NOBLES *of* ZION, *and* EGYPTIAN VIRGINS.

(Time, Evening.)

JEWISH QUEEN.

5. Be still, my soul!—lo! she ascends
From where the wilderness extends!

Ver. 5. "*Who is this that cometh up from the wilderness?*" &c. [illegible] understood as a *repetition* of a thing *past* (see ch. iii. 6) "[illegible] translation) *on her beloved?*" The strict reserve of *eastern* [illegible] allows of no such freedom *before* marriage. The Hebrew word, here translated *leaning*,

Again ſhe comes! Behold the ſplendid train,
With added pomp and dignity elate,
Advancing ſlowly o'er the neighb'ring plain,
Lo! I beheld her join her royal mate!

SOLOMON *(to the* JEWISH QUEEN.*)*

Peace, gentle fair one! in yon citron-grove,
Did I not thee excite to mutual love?
'Twas there, one morn, beneath our fav'rite tree,
Thy prudent mother took a pledge for thee;
'Twas there the darling boon ſhe did impart,
And bound thee, bluſhing, to my panting heart.

is מתרפקת. Montanus renders it by adjungens ſeſe, *joining herſelf*. "The verb in *Arabic* (ſays Mr. Parkhurſt) ſignifies *to lean*, as upon the elbow, a pillow, or bolſter, &c;—alſo, *to join another as a companion on a journey*: we may therefore interpret the Hebrew word *advancing towards, in order to join company*;" which was the *very caſe* of the Egyptian bride, and the circumſtance that had alarmed her rival."

"*I raiſed thee up* (or I excited thee to love) *under the citron-tree.*" "Here Solomon reminds the Jewiſh Queen of the encouragements he had given her, which had *raiſed* up her confidence in, and fixed her affections on, *him*: and the words ſeem to intimate, that *he gave a pledge to her mother* for her, that he would do nothing that ſhould *juſtly* occaſion anxiety or diſtreſs; the Hebrew words ſignifying the mother's *receiving* a pledge, not her *giving* one. The intervention of the mother, is not at all abhorrent from the oriental uſages. Alnaſchar, in an Arabian tale, ſuppoſes, that the mother of his princeſs would interpoſe, on his behaving roughly to her, and endeavour to reconcile matters between them." See Ouſ. p. 351—3.

JEWISH QUEEN.

6. O! set me as a signet on that breast,
And bid my name, in lasting lines imprest
On some bright seal, in glowing traces rise,
Beam from thine arm, and catch thy roving eyes:
For mighty love is strong as death,
If jealousy, with fervid breath,
Impel the rising fire:
Fell jealousy is cruel as the grave,
None from it's fangs the tortur'd heart can save,
Imprest with doubt, led on by soft desire:
The darts thereof are fiery darts,
Quick they assail unguarded hearts,
And burn with veh'mence there:
So, quick the missive arrow flies,
Impulsive, through the yielding skies,
And with it's rapid motion kindles in the air.

7. When

Ver. 6. "*Set me as a seal upon thine heart,*" &c.—Alluding to a very [illegible] custom of sealing with a seal, or signet; see Gen. xli. 42; Esth. iii. 10, [illegible] viii. 2, 8, 10; likewise Isa. xlix. 16, Jer. xxii. 24; and it is said, Prov. vi. [illegible] "Bind them upon thine heart, tie them about thy neck;" again, [illegible] "Bind them upon thy fingers, write them upon the table of [illegible]" This custom of sealing with a seal, or signet, is still retained in the [illegible] Pococke says, "they make the impression *of their name* with [illegible]

[illegible]

7. When potent love assails the human breast,
In vain for peace we seek, in vain for rest;
Not mighty waters can it's pow'r control,
Nor floods impetuous mitigate it's force;
But, unassuag'd, it vanquishes the soul,
And, unimpair'd, maintains it's furious course:
Wou'd the rich man his ample wealth impart,
To bind in golden chains the free-born heart,
Still unavailing wou'd his treasures prove;
"For love—love only—is the price of love."

rally of cornelian, which they wear on their finger, and which is *blacked* when they have occasion to seal with it. Mr. Hanway observes, that "the Persian ink serves, not only for *writing*, but for *subscribing* with their *seal*." "Many of the Persians, in high offices, could not write." See Append. to Parkhurst's Heb. and English Lex. in עוד, p. 754—5. Then follows a florid description of love and jealousy, breathed forth from the glowing breast of the impassioned Queen, abounding with metaphors strong and forcible; and here the numbers rise, and swell, and kindle as they flow!

Love—strong as death!
Jealousy—cruel as the grave!
The coals (rather darts) thereof, coals of fire—a most vehement flame!

"Implying, that love shoots into the heart, wounds it, and burns there, inflaming it vehemently, by the wounds it gives. The metaphor is taken from an arrow shot out of a bow, which, by the swiftness of it's motion, takes fire." (Note on New Translation, p. 93.) Or rather, since the fast last mentioned seems fictitious, from the *fire-bearing arrows*, βελη πυπυρωμενα, which were certainly used in after-times, both by the Greeks and Romans. See Parkhurst's Lex. in ἀγη, IV.

8. We

The JEWISH QUEEN *(speaking of the* SPOUSE.)

8. We have (you know) a little ſiſter fair,
Whoſe infant worth demands our tender care;
Though yet unform'd, no dawning beauties glow,
On ſwelling hills of animated ſnow:
What ſhall we for this little ſiſter do,
When royal lovers come (at length) to woo?

SOLOMON *(to the* JEWISH QUEEN.)

9. To us ſhe is a guardian wall—
A bulwark to this realm of mine;
We'll build on her the turrets tall,
With burniſht ſilver taught to ſhine:
A door to us this ſiſter's found,
Encloſe her then with cedar round:

Ver. 8. "*A little ſiſter,*" &c. This appears to have been ſpoken by the Jewiſh queen ſlightingly, as treating the ſpouſe like *a child.*

Ver. 9. "*If ſhe be a wall*"—"*Is ſhe not a wall?*" interrogatively; which is only a ſtrong way of *aſſerting* that ſhe is ſo. See Outl. p. 358.

"*We will build upon her a palace (towers) of ſilver—we will encloſe her with boards (a porch) of cedar;*" i. e. "we will have her treated in the moſt diſtinguiſhing manner.—The comparing of this princeſs to a wall, and a door, is quite conformable to the *eaſtern* manner of ſpeaking. Solomon's marrying [illegible] to be conſidered as giving a new ſecurity to Judea, by making [illegible] a *very powerful* prince, and alſo adding to the territories of his own [illegible]. See 1 Kings ix. 16. So the ſervants of Nabal ſaid their maſter's [illegible] had been a *wall* to them in the wilderneſs, i. e. a guard and [illegible]

Through her, rich commerce opes her hand,
And deals out plenty through the land.

The SPOUSE *(to the* JEWISH QUEEN.)

10. I am indeed a guardian wall,
Adorn'd with turrets fair and tall;
For here, behold, twin beauties glow,
On hills of animated snow;
Therefore he markt me with the eye of love,
And rais'd my head the envying crowds above.

11. Solomon has a vineyard rare,
In rich Baal-hamon's plain;

To

xxv. 16. And as by means of the Egyptian princess there was a free communication between Egypt and Judea (more than was allowed by the Egyptians to other countries, since the Syrian and Hittite kings were forced to make use of the assistance of Solomon's subjects to procure some commodities, which are with *great difficulty* exported at this day) she might, with great *propriety*, be called *a door*. So we find, in the 10th of St. John, our Lord is called a *door*." See Outl. p. 359.

Ver. 10. "*Like towers*," &c. "This expression is *strong*, even for the mouth of an *Asiatic*: but as the heat of *resentment* might naturally *heighten* her expressions, so her being immediately before compared to a *wall*, strongly led to this image." Outl. p. 360.

Ver. 11. "*Solomon hath a vineyard in Baal-hamon.*" "Bocat, the name of the valley in which Balbec stands, might, by a little care, be made one of the richest

To keepers he aſſigns the care,
Who bring th' appointed gain:
Each, for the fruit thereof, to Salem's king,
Muſt year by year a thouſand ſhekels bring.

12. My vineyard, which ere-while was mine,
And blooms in yonder vale,
(But now, O Solomon! is thine)
A thouſand brings, by tale;
Two hundred ſhekels more, to thoſe whoſe eyes
Watch the choice products as they annual riſe.

SOLOMON

richeſt and moſt beautiful ſpots in Syria; for it is more fertile than the celebrated vale of Damaſcus, and better watered than the rich plains of Eſdraelon and Rama." See Mr. Wood's Account of the ruins of Balbec, p. 5. This place, according to the *firm opinion* of the people of the Eaſt, was one of the ſeats of the pleaſures of Solomon, and might (very poſſibly) be the place called here *Baal-hamon*. See Outl. p. 35, 36. A vineyard does not (as before obſerved) in the language of ſcripture, *always* imply a place of grapes, but includes gardens, orchards, plantations of trees, ſhrubs, and aromatic plants.

Ver. 12. "*My vineyard*," &c. Here the Spouſe ſpeaks of the poſſeſſions ſhe brought Solomon, which poſſeſſions ſhe calls *her vineyard*. The ſacred hiſtorian tells us, that "Pharaoh, king of Egypt, having gone up and taken Gezer, he burnt it with fire, having ſlain the Canaanites that dwelt there, and gave it for a preſent unto his daughter, Solomon's wife; and Solomon built Gezer," 1 Kings ix. 16, 17. "The daughter of Pharaoh therefore had poſſeſſions, which, in conſequence of her marriage, were annexed to the kingdom of Iſrael. Now Gezer is ſuppoſed to be the ſame with *Gadara*, or *Gazara*, in the neigh-

SOLOMON *(to the* JEWISH QUEEN, *demanding her final answer respecting her future conduct towards him.)*

13. O thou! that in the gardens seek'st to dwell,
Haunting the grot, and solitary cell;
Speak now, the dictates of thy mind declare;
The friendly company, prepar'd to hear,
In silence wrapt, await thy final voice;
Cauſe *me* to hear it; bid *my* ſoul rejoice.

JEWISH QUEEN *(to* SOLOMON, *ſignifying her firm reſolution of keeping her diſtance.)*

14. Flee, once-belov'd! quick haſten from my ſight,
New charms attract thee, and new joys invite:

For

bourhood of Joppa and Jamnia; which Gazara is repreſented by Joſephus as a place abounding with ſprings of water. Now ſuch a place muſt have been extremely proper for delightful plantations of all ſorts of trees and flowers, and might very naturally be ſet in *contraſt* with *Baal-hamon*; and the noble gardens of the one, againſt thoſe of the other." For further illuſtration, I beg leave to refer the curious reader to Mr. Harmer's Outl. p. 32—37.

Ver. 13. Solomon demands the final anſwer of his Jewiſh queen, in regard to the reſolution ſhe had formed, with reſpect to her future conduct towards him.

Ver. 14. "*Flee* (Eng. Marg. *flee away*) *my* (once) *beloved!*"—is the reply of the *angry* Shulamite. בְּרַח ſignifies to *flee, flee away*; ſo the Seventy render it

For me, alas! for me what now remains?
To roam neglected on far distant plains!
Flee, once-belov'd! quick hasten from my sight,
Like a young hart, or like a bounding roe,
Which climbs with agile feet the airy height
Where od'rous plants in rich profusion grow.

Where

it here by φυγε, and the Vulg. and Montanus by fuge. "You seem (says she) determined to take the Egyptian princess *in marriage*; *flee* then, my once-beloved husband, *flee swiftly from your slighted wife*, to enjoy the charms of your *new love*. Thus one great cause why the Jewish church and people persevered, and still persevere, in *rejecting* Jesus Christ, was, and is, that the Gentiles were received to spiritual blessings and privileges, *equally with themselves*. See Luke xv. 28; Acts xiii. 44—50; xviii. 4, 6; xxii. 21—23; and Eph. chap. ii. I think (continues my learned friend, Mr. Parkhurst) that the conclusion of the Song of Solomon greatly resembles that of the parable of the prodigal son, in Luke xv; for after the *younger* son is *received* into his father's *favour*, we are informed that the *elder son was angry*, and would not go in; and that his father came out, and *intreated him*. But though we find the father *persisted in his resolution* of *affectionate reconciliation* with the *returning prodigal*, we are not told whether the elder brother *accepted* his father's *earnest invitation* to the *feast*. So at the end of this *divine Song*, we see the *Gentile* princess actually united to Solomon, we behold the *Jewish* queen's *resentment on that account*, and we hear Solomon *kindly* requesting the queen's final answer relative to her *future behaviour*; to which she replies in terms expressive of *distance* and *chagrin*, on account of Solomon's connexion with his *Gentile* spouse."

"*And be thou like a roe, or a young hart.*" "Hasselquist tells us, he had an opportunity of seeing the *capra cervicapra*, or rock-goat, hunted near Nazareth in Galilee; which was done by a falcon, which kept distressing the creature till the huntsman came up, and cut it's throat, the falcon drinking it's blood, as a

Where aromatic ſhrubs luxuriant bloom,
And trees balſamic ſhed their choice perfume.

reward for his labour." P. 190. "It ſhould ſeem, ſays Mr. Harmer, that by *this term* Hafelquiſt meant the antelope." Outl. Notes, p. 285. But however this be, Dr. Shaw, Trav. p. 347—8, gives a ſimilar account of their method of hunting antelopes, in thoſe countries, with hawks. "Ought not this circumſtance to be attended to in illuſtrating this Song? This way of uſing *hawks* for the ſtopping of creatures, otherwiſe *too ſwift* for their dogs, gives a much more lively idea of the ſpeed of theſe wild animals on the mountains of Bether, &c. than, perhaps, we ſhould otherwiſe have had." Outl. p. 285. Comp. ch. ii. 17.

"*Upon the mountains of ſpices,*" literally denoting ſuch places as are frequented by the animals mentioned; but figuratively alluding to the envied charms of the Egyptian bride. Comp. ch. iv. 13, 14.

THE END.